

C & DRAMA

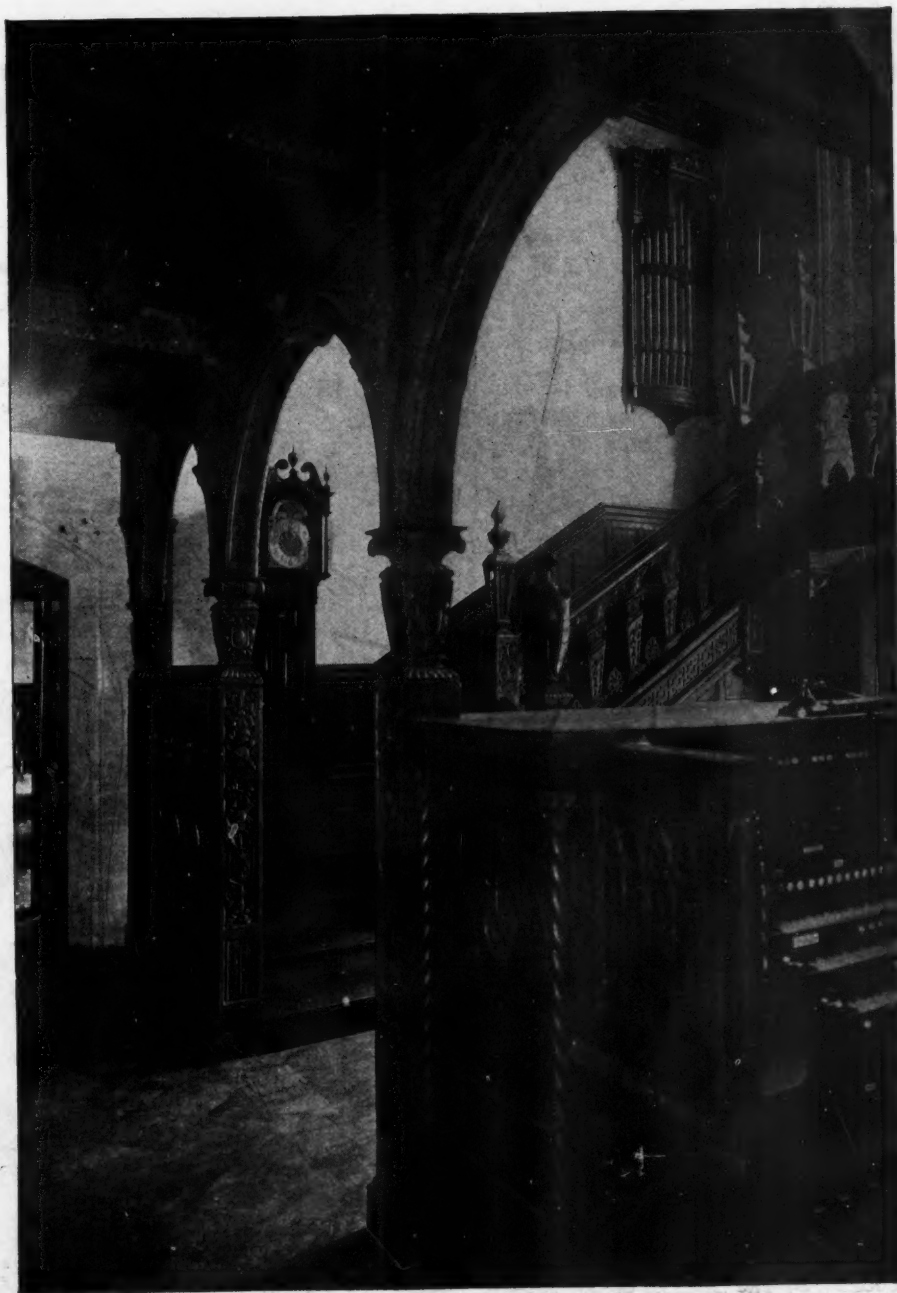
indexed

PUBLIC LIBRARY

OCT 13 1925

DETROIT.

The AMERICAN ORGANIST



OCTOBER 1925

VOL. 8 - NO. 10

25c a copy

\$2.00 a year

EUROPE
JULY 1

RETURNED

U. S. A.
OCTOBER 1

Pietro Yon

Concert booking by The Institute of Concert Virtuosi - - 853 Carnegie Hall, New York City



Marr & Colton

"America's Finest Organ"

For Stockton, Calif.

The Marr & Colton Company have installed in this magnificent First Christian Church one of the finest organs on the west coast. This golden throated organ was especially constructed to fit the accoustic requirements

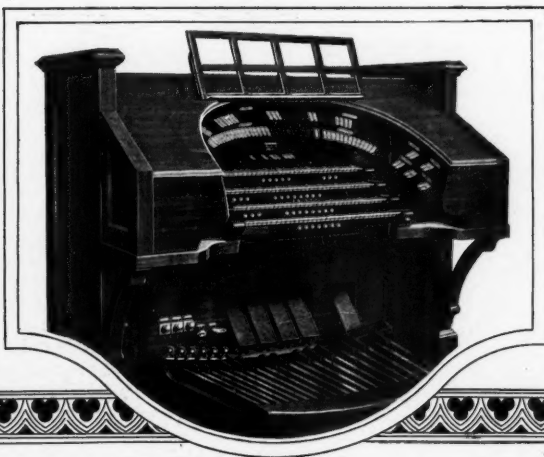
of this church. In addition to its wonderful tone qualities, it is a vision of beauty. In the Marr & Colton organ you will always be assured beauty of tone and excellence of construction.

*A beautiful Organ Catalog
is yours for the asking.*

THE MARR & COLTON CO. Factories at Warsaw, N. Y.

Eastern Sales Office—437 Fifth Ave., New York.

Western Sales Office—906 Merritt Bldg., Los Angeles, Calif.



*Send for
Catalog*

Repertoire and Review

Prepared with Special Consideration to the
Requirements of the Practical Organist
in Concert, Church, and Theater

AN ILLUSTRATED GUIDE FOR PURCHASERS

CLIFFORD DEMAREST

PASTORAL SUITE

ONE of the most practical and delightful and useful Suites ever published by the organ. There are four movements and each one practical, in fact each is particularly well suited to a special use in the service, in the theater, and on the recital program. And the whole thing is, as a Texas recitalist said, "so very American."

SUNRISE

AN excellent picture of a sunrise. It opens pianissimo on pedal alone, announcing a fine theme of two measures of which very much is made throughout the SUITE. This is answered by a manual passage of two measures, and the statement and answer are repeated in the dominant, as our illustration shows, with two measures of the sec-



ondary theme tacked on to show its character. After reaching a fine musical climax it gives way to the secondary theme, treated thematically to a good degree. Building up from pianissimo to fortissimo without a



serious let-down from start to finish, makes a fine piece of it. And it is not difficult, nor is the fugue section dry.

As a morning prelude it is ideal. On the recital program it ought to be accompanied by the DANCE and perhaps THANKSGIVING also.

In the theater it will work fine for a good scenic that winds up with a climax. Some of the sunset or sunrise scenes would take it very well, and even if the crescendo sunrise idea had to be altered, the piece would serve the scene none the less excellently.

RUSTIC DANCE

THIS is a little gem. Six pages long, and takes about two minutes to play.



Polished like a Chopin gem, and every note in its place with no room for

another and no note to be sacrificed. It opens with the invitation to a waltz, as our illustration shows. Then the middle movement comes along and



gives quieter moods; everybody can rest and enjoy a little of pure musical beauty. The pedals are used here in such a manner that a special effect can be gotten if the player wishes to put in something fantastic. And then comes the return of the main melody. There is nothing like this in organ literature; it stands by itself. A cheerful, crisp, snappy, lively, lovely bit of music, as rhythmic and playful as music can be.

SUNSET

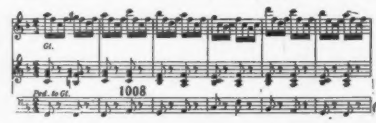
IF ANY number has to be the poorest in the SUITE I should thus elect this. It is a slow melody over a pedal and chord accompaniment, as the illustration shows. But it is a good melody, and in its place in the SUITE it is wel-



come. Its seven pages seem rather long, for the movement is slow and will take anywhere from seven to ten minutes—which is more time than a melody has a right to take when coupled to the higher worth of the SUNRISE and RUSTIC DANCE movements. It can readily be abbreviated for concert use, and should be.

THANKSGIVING

A TOCCATA that sounds as though it were built on themes already used, but is not. It is easy to play and has



a big effectiveness. The old Dubois TOCCATA is along the same lines, and if this work were properly known it would be as widely popular as the Dubois was and almost still is. The Composer gives variety of treatment in it, but there is no killing time, no trying to see how clever a musician he can be. Even at that he has brought in themes from the other movements for his contrast section, all the while

making interesting music. But then it rushes on to its close and gives one final taste of a theme from the first movement, with pedal quavers against it, before reaching its few brisk measures of Coda on the toccata theme. (Gray \$1.50)

JAMES H. ROGERS

SONATA THREE

FOUR movements, twenty-six pages, not difficult for any average organist, and built upon the idea that music ought to be musical, and that the ear is a better judge of that than the eye.

ALLEGRO opens as our illustration shows, and there shows through it one of the characteristics of Mr. Rogers'



serious works, namely his delight in little repetitions of little ideas, turned over and over, enjoyed on this side, and then the other. A few measures later the turn-over crops up in a neat little motive in thirds for the right hand, against a single sustained dominant in the left and a crotchet movement in the pedal. The movement is full of contrast, light and shade, the grand and the miniature; the aim is to be musically interesting first, and give good workmanship second: good workmanship is as much a part of Mr. Rogers' music as R is of his name. This movement is fairly musical and interesting—both are qualities that can be greatly increased by the player.

CAPRICCIO is a pretty little fancy, one that calls for delightful registra-



tion, full of sparkle and cool beauty



of tone. It is not clogged with notes, but is cleanly written. I want also to show a few measures from the middle of the movement, as a sample of the thing Mr. Rogers always drives for and usually attains—simple beauty spots here and there, written because they are not profound but beautiful.

CANTABILE is a warm-hearted melody. It has not been thrust out into the cold world to starve; no, it has been given the companionship of good accompanying themes and tunes, a good sturdy technical dress, and interludial relief to give the modern organist a chance to reach ears that must be slightly tickled with the beautiful.

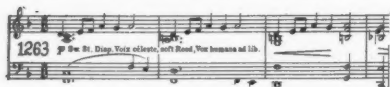
17 of the 19 organs in New York Public Schools will bear the name Möller. Years of hardest service in Educational Institutions fully prove Möller reliability. 124 Möller Organs used daily in American Schools and Colleges; 13 in the famous Eastman School of Music, Rochester. Other installations as follows:

New York, N. Y.,	Washington Irving High School	one 4 manual	Baltimore, Md.,	Peabody Institute	one 3 manual
New York, N. Y.,	Boys High School	one 4 manual	Gettysburg, Pa.,	Luth. Theol. Seminary	one 2 manual
New York, N. Y.,	Teacher's Training School		College Park, Ga.,	Luth. Female College	one 2 manual
	(Brooklyn)	one 3 manual	Huntsville, Tex.,	State Normal School	one 2 manual
New York, N. Y.,	Erasmus Hall High School	one 3 manual	Waynesburg, Pa.,	Waynesburg College	one 2 manual
New York, N. Y.,	Morris High School	one 3 manual	Waynesburg, Pa.,	Biose College of Music	one 2 manual
New York, N. Y.,	Evander Childs High School	one 3 manual	Washington, D. C.,	National Training School	one 2 manual
New York, N. Y.,	Julia Richmond High School	one 3 manual	Winton, Ia.,	State College for Blind	one 2 manual
New York, N. Y.,	George Washington High School	one 3 manual	Tiffin, O.,	Heidelberg University	one 2 manual
New York, N. Y.,	Flushing High School	one 3 manual	Xenia, O.,	Wilberforce University	one 2 manual
New York, N. Y.,	Thos. Jefferson High School		Washington, D. C.,	Im. Conception College	one 2 manual
	(Brooklyn)	one 3 manual	Decatur, Ga.,	Agnes Scott College	one 2 manual
New York, N. Y.,	Girls' Commercial High School	one 3 manual	Cincinnati, O.,	Met. College of Music	one 2 manual
New York, N. Y.,	New Utrecht High School		Gaffney, S. C.,	Limestone College	one 2 manual
	(Brooklyn)	one 3 manual	Santa Clara, Cal.,	Notre Dame Academy	one 2 manual
New York, N. Y.,	James Madison High School		Hartsville, S. C.,	Coker College	one 2 manual
	(Brooklyn)	one 3 manual	Industry, N. Y.,	State Industrial School	one 2 manual
New York, N. Y.,	Bushwick High School		Lutherville, Md.,	College for Women	one 2 manual
	(Brooklyn)	one 3 manual	Greencastle, Ind.,	DePaw University	one 2 manual
New York, N. Y.,	Bryant High School	one 3 manual	Oxford, O.,	Miami University	one 2 manual
New York, N. Y.,	Newtown High School	one 3 manual	Callicoon, N. Y.,	Provincial School	one 2 manual
New York, N. Y.,	Girls' High School (Brooklyn)	one 3 manual	Macomb, Ill.,	Normal School	one 2 manual
Rochester, N. Y.,	Eastman School of Music	four 3 manual, nine 2 manual	Elmhurst, Ill.,	Elmhurst College	one 2 manual
Chambersburg, Pa.,	Wilson College	one 4 manual	New Concord, O.,	Muskingum College	one 2 manual
Claremont, Calif.,	Pomona College	one 4 manual, one 2 manual	Dayton, Va.,	Shenandoah Institute	one 2 manual
		one 2 manual	Easton, Pa.,	Hay School of Music	one 2 manual
West Point, N. Y.,	U. S. Military Academy	one 4 manual	Greensboro, N. C.,	State Normal School	one 2 manual
Emporia, Kans.,	College of Emporia	one 4 manual	Detroit, Mich.,	McGregor Institute	one 2 manual
Charlotte, N. C.,	Presbyterian College	one 3 manual	Charlotte, N. C.,	Queens College	one 2 manual
Spartanburg, S. C.,	Converse College	one 3 manual	East Enid, Okla.,	Phillips University	one 2 manual
Lawrenceville, N. J.,	Lawrenceville School	one 3 manual	Galesburg, Ill.,	Knox Con. of Music	one 2 manual
Cedar Falls, Ia.,	State Teachers College	one 3 manual	Leavenworth, Kans.	St. Mary's Academy	two 2 manual
Macon, Ga.,	Weasley College	one 3 manual	Bluffton, O.,	Bluffton College	one 2 manual
Hollins, Va.,	Hollins College	one 3 manual	Minneapolis, Minn.,	McPhail Music School	three 2 manual
Slippery Rock, Pa.,	State Normal School	one 3 manual	Chicago, Ill.,	Chicago Music College	one 2 manual
Milwaukee, Wis.,	Washington High School	one 3 manual	Mechanicsburg, Pa.,	Irving College	one 2 manual
Charlottesville, Va.,	University of Virginia	one 3 manual	Defuniak Springs, Fla.,	Palmer College	one 2 manual
Orangeburg, S. C.,	State A. & M. School	one 3 manual	Baltimore, Md.,	Notre Dame Institute	one 2 manual
Lindsborg, Kans.,	Bethany College	one 3 manual, three 2 manual	Chicago, Ill.,	Englewood High School	one 2 manual
			Westerville, O.,	Otterbein College	one 2 manual
Jenkinstown, Pa.,	Beechwood School	one 3 manual	Mankato, Minn.,	Bethany Ladies College	one 2 manual
Williamsport, Pa.,	High School	one 3 manual	Fairbault, Minn.,	Shattuck School	one 2 manual
Frederick, Md.,	Hood College	one 3 manual	New Orleans, La.,	Notre Dame Seminary	one 2 manual
Memphis, Tenn.,	St. Agnes Conservatory	one 3 manual	Gainesville, Ga.,	Brenau College	one 2 manual
Denton, Tex.,	State Normal School	one 3 manual	Wilbraham, Mass.,	Wilbraham Academy	one 2 manual
Cincinnati, O.,	Conservatory of Music	one 3 manual, one 2 manual	Racine, Wis.,	St. Catharine's H. S.	one 2 manual
			Chicago, Ill.,	Ill. College of Music	one 2 manual
Chambersburg, Pa.,	Penn Hall Conservatory	one 3 manual	Macon, Ga.,	Academy for Blind	one 2 manual
Shelbysville, Pa.,	Susquehanna University	one 3 manual, one 2 manual	Lancaster, Pa.,	Reformed Theol. Seminary	one 2 manual
Cincinnati, O.,	College of Music	one 3 manual, one 2 manual	Grand Rapids, Mich.,	St. Joseph Seminary	one 2 manual
Greensboro, N. C.,	College for Women	one 3 manual, two 2 manual	St. Louis, Mo.,	St. Elizabeth's Academy	one 2 manual
			Chicago, Ill.,	Sherwood Music School	two 2 manual
Meadville, Pa.,	Allegheny College	one 3 manual	Syracuse, N. Y.,	Syracuse University	two 2 manual
			Tompkinsville, N. Y.,	Augustinian Academy	one 2 manual

M. P. MÖLLER, HAGERSTOWN, MARYLAND

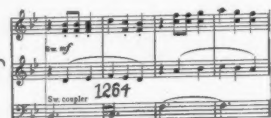
1203 Loew Bldg., 1540 Broadway, New York City	208 Insurance Exchange Bldg. Los Angeles
1204 Franklin Trust Bldg. Philadelphia	Strand Theatre Bldg. (Oakland) Pittsburgh
6054 Cottage Grove Ave. Chicago	109 Ponce De Leon Place Atlanta
1630 Euclid Ave. Memphis

I do not know why modern ears still persist in wanting to be pleased, in preferring beauty to profundity, in



taking greater delight in entertainment than in education. I don't much care either. I have learned that I cannot live by myself alone, that the rest of the world must partly support me and I partly support it—so I get together with the world on any common footing I can reach. The footing of beauty seems to be about as trustworthy as any I know. This ramble does not mean that the present movement is beautiful, but merely that it is warm-hearted and gives beautiful thoughts here and there.

PASSACAGLIA is a big title. I've gone to all the work of counting the



theme's appearances, and I cannot make it more than —. On second thought I won't commit myself; most of my readers can count up to four. My point is that it is a bigger title than movement. My illustration shows the Composer multiplying his theme's note values by three, to form the pedal, against which playful materials

are written for the hands. We may call this a presentation of the theme. Divide it by half and it is. The best we can make of it is that the Composer takes liberties with the title. And anyway I'm worrying far too much about titles and structures. It is fairly interesting music, and in some ways very interesting. It helps the SONATA to a fine finish. But my idea of a Passacaglia is for the pestiferous theme to be hammered at in the pedals from start to finish with not a measure rest, and only a little relief from this by throwing the theme to the manuals; but the theme to be plugged at without mercy. Anything less doesn't give a Composer the fun he sets out to have.

Mr. Rogers' three SONATAS are uniformly better than, say the first three of Guilman, or Mendelssohn. Of course their themes are more alive than Mendelssohn, and half of them at least are more musical than Guilman; and the workmanship in Rogers is superior to both Guilman and Mendelssohn. Mr. Rogers' FIRST is on a big scale, his SECOND is a finer art-work, while the THIRD impresses me as being more mellow. I consider the SECOND the best, and all three abundantly worth buying and playing. (Schirmer 1923, \$1.50 net)—T.S.B.

R. DEANE SHURE: MIRROR REFLECTING POOL, 2 pages of melody over held chords, with some sprightliness in the contrast section. It is slightly reminiscent of some of MacDowell's things—at least it has the same idea back of its conception.

Shure's Mirror: illustration 1279. Stewart's Montezuma: illustrations 1280 and 1281.



And it does make appealing music, very easy to play, and easy to enjoy if good registration gives the hearer pleasing tone to listen to. It is recommended to all practical church organists. It is taken from the Composer's piano suite Lyric Washington, and evidently transcribed for the organ by the Composer. (W-S 1924, 20c)

HUMPHREY J. STEWART:

MONTUZUMA PROCESSIONAL MARCH, 7 pages of brilliant march music, easy enough to play, and big in effectiveness, fine enough for a recital finale. Dr. Stewart missed his calling; he should have been a composer rather than a recitalist, not because he does not play recitals well but because he can compose inspirational music that is so badly needed and so meagerly supplied. He is better than Sousa for the rhythmic and melodic values of his themes, and much better for the musicianship with which they are handled. Our illustration shows the essence of the main theme; its rhythmic vitality and interest are maintained throughout. The second illustration gives the middle theme, equally rhythmic and vigorous but strongly contrasted. The two combine to make a piece of music that is worth using for recital finale, or festival church piece, or theater solo number—try it for any of these purposes. It is recommended to all organists. Thompson, copyright by the Composer, 75c)

TWELVE MELODIC SELECTIONS

IRENEE BERGE

A NICELY BOUND collection of 36 pages, 12 pieces in the 12 major keys, all of them aimed at the practical requirements of the organist in the smaller churches where simple things must prevail, where technic is very limited, and time of preparation even more so; the engraving is attractively done. All styles of ordinary church music are represented, including the carol and march. Some of the pieces will have a special charm for the player and hearers also; the musicianship is good enough though the first aim is to supply service music for the average organist. There may be occasions when it will be convenient to have a short prelude in a certain definite key. (Tullar-Meredith 1925, \$1.50 net)

RUSSIAN ORGAN PIECES

THIRTY-ONE pages of organ transcriptions by three organists giving eight pieces by eight Russians. We believe all have been issued separately and many of them reviewed separately in these pages, some of them cordially endorsed; so that the purchaser of this collection is saving money. Amati's Orientale will give color to a recital program and carry its interest in that way; Glazounoff's Prelude in D will make a fine prelude for any service; Kopyloff's Dream makes a pleasing offertory with interesting music; Rebikoff's March in D is a fine number with great originality, though not of the ear-tickling variety; Rimsky-Korsakoff's Song of India has a new title but the same old delightful music; and Rachmaninoff's Prelude in a key that does not need to be named caps the collection and says to the reader, Buy, buy, for here is real value. (Ditson 1925, 50c net)

October 1925, Vol. 8, No. 10

The American Organist

τ. SCOTT BUHRMAN, F.A.G.O.

Editor

LATHAM TRUE, Mus. Doc.

Associate Editor

ALWAYS finish the job. It's pluck, not luck, that wins. Endeavor to do something, not somebody. Anything that is natural is right, so anything that is unnatural must be wrong. Everybody has an equal chance but all have not an equal amount of energy to realize on it. The whole structure of our commerce and industry is built upon the same fundamentals as our religion. The great need of this world of ours is faith and more real service on the part of each and every one of us. Practice thrift; have a savings account; it's mighty hard to hold your head high when you know your bank account is low. Be honest in all things. Your breach of faith simply encourages others to break the ties of brotherhood and fellowship among men. Ambition is something more than looking at the point you want to reach. Ambition is taking off your coat and pulling and dragging your boat up the stream.—HARVEY S. FIRESTONE

Editorials and Articles

FREDERICK SCHLIEDER (355)	FRONTISPIECE
—HIS WRONG START (357)	EDITORIALS
N.A.O. CONVENTION (371)	MR. DUNHAM AND MR. BULLIS
SCHLIEDER METHOD (360)	WALTER E. HARTLEY

The Church

MR. DUNHAM'S DEPARTMENT	
CALENDAR SUGGESTIONS	364
EDITORIALS	364
SERVICE PROGRAMS	366
GENERAL DEPARTMENT	
CHILDREN'S CHOIRS	366
CALENDAR SUGGESTIONS	365
REPERTOIRE AND REVIEW	366

Photoplaying

A DEPARTMENT OF ANALYSIS	367
BASED ON THE NECESSITY FOR DETAILED CRITICISM OF ACTUAL ORGAN PLAYING UNDER PRACTICAL WORKING CONDITIONS IN THE THEATER, USING BROADWAY EXAMPLES AS THE SUBJECTS FOR ANALYSIS, REFLECTING BOTH HOW TO DO IT AND HOW NOT TO DO IT	

Notes and Reviews

HARRISON LOVEWELL ON CRITICISM AND TRUTH IN JOURNALISM	370
A SUITE AND A SONATA FROM AMERICAN COMPOSERS	353
REPRODUCING AND RECORDING ORGAN TONE PHONOGRAPHICALLY, NEW ORGANS, AND OTHER ORGANISTIC MATTERS	375
RADIO NOTES AND OTHER MATTERS OF INTEREST	376

Copyright 1925 by Organ Interests Inc.

PRINTED BY THE OVERBROOK PRESS, HIGHLAND, N. Y.

Address all communications to . . . 467 City Hall Station, New York, N. Y.



MR. FREDERICK SCHLIEDER, M. MUS.

Who several seasons ago announced his retirement from his accustomed organistic activities to devote his entire time to the development and promulgation of his unique methods of music instruction based upon the development of musical thought as the motive power of mind and muscle—the message to come from the student's mind rather than from the printed page. The difference is that between one who recites the words of others and one who speaks his own message.

The AMERICAN ORGANIST

Vol. 8

OCTOBER 1925

No. 10

Editorial Reflections

--His Wrong Start



OF THE many factors that make or mar the career of a musician none is more potent for good or for evil than the wife he attracts to himself. Home influences endure. They are forever in the background of his consciousness, and the atmosphere of home is projected into his daily work, coloring and molding it after its own fashion. Apparently most musicians would have been happier if they had not married. A member of a symphony orchestra recently said in my hearing that so far as he knew not over half a dozen of his fellow-members lived harmoniously with their wives. Why, then, do musicians marry? Are they not free agents?

It may be that a deeper self than the surface personality takes a hand in these matters. One knows little enough about the ego that incarnates in one's body. It often surprises one by the decisions it makes, seemingly regardless of one's wishes. It may, as some believe, be playing the invisible role of schoolmaster, viewing life from a higher level, and from its vantage ground selecting for us a suitable environment of family and circumstance, and picking out, from the mul-

tiplicity of events that momentarily push over the horizon that separates past from present, just those which will be of value to our development. This question is suggested, not to provoke philosophical discussion, for we should be none the wiser for all our speculation, but because it is one of the enigmas of life that many sane men and women choose so wildly when it comes to marriage. One hopes they may be acting on a deeper intuition than appears on the surface; but one fears they may be suffering from temporary aberration—a fear which many a one apparently shares when he awakens from love's first dream and confronts the dreary prospect that opens before him.

Probably most musicians marry within their own caste; and this is usually a mistake unless the wife is willing to sacrifice her own career—i.e., no longer to function as a professional musician. A musician needs change of atmosphere when he gets home, and the presence of another musician even though her work may differ from his own, intensifies rather than relieves the tension created by his routine of daily tasks. Conversation tends toward shop, and jangled nerves clash with other jangled nerves. Music is an exotic, and like other rare and tender plants it needs a tempered (but not a temper) atmosphere.

The musician-wife who spends long hours at her studio, then rushes home to



assemble a dinner—menu: canned soup choked with huge gobs of lumpy flour; half-cooked vegetables and greasy meat; and a dessert hastily grabbed from the counter of a neighboring bakery or delicatessen; who has not struggled through some such meal with a smile of torture on his face!—well, to say the least, she is not fulfilling in letter the implied contract of domestic partnership. If she gave as little constructive thought to her professional as she does to her domestic prob-



lems she would be a poor musician. Few people can do two things well and simultaneously; and since both music and housekeeping are exacting mistresses one or the other inevitably suffers when they are forced to run in double harness.

That the musician should be physically well-nourished is a truism. But he should also breathe at home an atmosphere of high thinking and repose. Home should be his haven, a shelter from choppy seas and squalls—except such as he stirs up himself. The musician needs to cultivate inner poise; power comes through repose. But repose is not a synonym for idleness. It may be rest, if rest is needed; and it may be a comfortable chair, a good cigar and an entertaining book—or radio set—after dinner. But it may also be activity, a change of occupation, a serious delving into other subjects. There is less tendency to reach out toward such healthy external activity when both minds in the home gravitate toward music.

It is in the homes of ill-mated musicians that "the odious defects of character" enumerated by von Wolzogen are developed. Its frequenters are apt to be largely other musicians, people of similar class consciousness, whose persistent confirmation of the familiar and accepted outlook on life tends merely to strengthen the conceit and bigotry already established. Musicians should frequent circles where the roar of the musical lion is drowned out by other noises. They should cultivate the acquaintance of people to whom music is of secondary consequence. Above all each should have an avocation or should affiliate himself with some worthy but unpopular cause. His own amateurishness in an unfamiliar occupation or the indifference and abuse with which he will

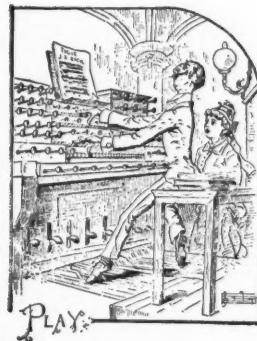
be met when he runs counter to popular sentiment will be a salutary antidote to the adulation which he craves and too often receives. These outside interests are as essential to his well-being as are air and exercise to the physical body. Without them his nature grows more and more deformed, exposing to view the hump of conceit and bigotry which the casual observer mistakes for the real musician.

The most loyal business advocate a musician has is his wife. Husbands are not always loyal, but wives may be counted on to speak a good word for their husbands, in season and—sometimes very much—out of season. One of the greatest of the evils that befall a musician, then, is to have a wife whose vision has become warped through jealousy of other musicians, for she promptly seeks every avenue to boost her husband by slandering his competitors. This course not only angers his enemies, but alienates his friends, for jealousy is a weed that stifles every gentler plant in life's garden. But worse than this, she is perpetually instilling an insidious poison into her husband's mind, until eventually he believes, with her, that every man's hand is against him. The musician-wife is peculiarly sensitive to the fancied encroachment of competitors upon her husband's preserves.

Still worse is the wife who employs her husband as a tool to further her own ends. If she is the stronger personality she may make life so miserable for the poor man that in sheer self-defense he will yield to her importunities and add a burden of destructive hatred to his own load. In London I knew such a woman, a singer whose husband was in a position to employ many soloists. He gave his wife



many engagements, but it was an open secret that she never permitted him to engage another whose singing might compete with her own, with the result that, since she was second-rate, he had only inferior singers. He was an able man and apparently destined to enjoy a career of exceptional usefulness and prominence. But when last I knew him his initiative had been sapped, his energy was gone. Today we never hear of him on this side of the Atlantic and I question if Lonon



knows the career he might have had, or even remembers his name.

There are other types of wife that are as disturbing to the musician's peace of mind as the musician-wife. For example, there is the nagger. Any variety of nagging is enervating, and many wives (also many husbands, let me hasten to add) early become adepts in applying this particular brand of torture. Then there is the recklessly extravagant wife. Most musicians have limited incomes. Moreover they are proverbially unsystematic in budget-making, the despair of their bankers—if they have any. To offset these inherent weaknesses they need level-headed wives who can juggle a column of figures accurately and who abhor debt and the instalment system. The musician who marries a spendthrift is trying to carry water in a sieve.

Then there is the wife who seeks only her own pleasure and scorns both her husband and his profession. She is compounded of nine parts vapidty and one part sheer cruelty, and the home atmos-

phere she creates is deadly to the expansion of his soul. There will be continual friction in the home; not necessarily open quarreling, but a perpetual misunderstanding based on incompatibility of temperament.

The social climber is another, though milder, irritant. The true musician cares as little for social distinction as he does for political preferment; and a wife whose absorbing passion is to move in a social set a degree above that for which she is fitted creates an atmosphere of discontent and false standards which smothers his well-being as in a blanket. The musician is a true democrat. He is all things (or nothing) to all men; and he is most miserable when he is compelled to masquerade in court wig and small clothes. He resents being fed on social husks while the spirit within is starving.

Note: This is the second of three Editorials by Dr. True on The Musician and His Wife.



The Schlieder Method of Music Study

Abandoning the Mechanical and Creating a Mode of Self Expression

By WALTER E. HARTLEY



SOME issues back the Editor promised a "thorough digest of the principles involved" in Mr. Frederick Schlieder's methods of teaching improvising. This may be "what the doctor ordered" but I cannot cover quite so large a prescription—in fact, I feel much as the man whose doctor ordered him to take beer regularly to gain weight, who after six months reported to the physician's office thinner than ever, saying he had not missed a dose, whence it developed that he was quite correct: after every meal he had faithfully taken the stuff, a teaspoonful in a glass of water.

This topic of improvising is of especial interest to American organists for several reasons beside its great utility and the pleasure it gives; for comparatively few among us really command it; and the study and teaching of it are with rarest exceptions a groping dreary chore. Dupre's concert improvising in this country the last few seasons has illumined and emphasized this situation beyond further ignoring.

Numerous texts are available, some quite recent, but they all suffer more or less from one crippling defect: the work given the student to do is not sufficiently interesting to him early enough in the course. Instead of learning to improvise by actually improvising music of real even if modest worth, and then improving and enlarging his ability by further improvising, he learns about improvising, learns how it is done rather than how to do it himself; there is a world of difference here. The student's mind is so occupied with the mechanics of what to do next and what not to do next, that the creative faculty has no chance to spread its wings, let alone soar. He needs an immediate if slight facility which under

most methods his knowledge constantly impedes or hinders. Given a tenacious persistence, a large background of good musical training, an accurate memory, a thorough knowledge of theory, any musician may then grind and bore his way through the long bleak beginnings of improvisation, emerging ultimately (why not now?) into the joys of a real expression of his spirit—an expression free and untrammelled, yet under his control. It looks to be an arduous path, and so it is. Did not M. Dupre tread it? He certainly did! Isn't it the only way to get there? It certainly is not!

Mr. Schlieder has another route which first is shorter, and second has all the fascination of fine scenery and choice camping sites early along the road. This article is chiefly an attempt to make clear these two virtues.

I say shorter lest somebody misapprehend the distance to be traveled from zero to good improvising. One can't be here one instant and there the next; one has to get himself from here to there by an expenditure of energy over a lapse of time. Mr. Schlieder's method does save time on this route, and the place where he saves it most (and this amounts to shortening the distance) is right at the most critical portion of all: namely, the start. Any third grade piano student, he says, can in three weeks of intensive work improvise such music as a Bach Sarabande—goodly little pieces and in any number—with plenty of variety, too. A reader's first reaction to such statement is apt to be "Oh yes, where have I run across such things before" and he may recall certain ads: "Complete mastery of the piano taught in seven lessons. \$1.87 brings this priceless opportunity to your door etc. etc. etc." But such a reaction misses two things; first Mr. Schlieder's genuinely different attack on the whole problem of improvising, and second, that phrase "in tensive work," in his statement. You,

as a pupil, are to do that work—yourself—and you won't want to stop it with three weeks either, but will want to go on through several months after the course, absorbing, clinching, what you have learned, and widening constantly its application; what is more, you will find that it is good fun. As to his statement, I have heard his pupils living up to specification, myself; and any man who produces such results is making a mighty real contribution to the study of improvising.

While this is remarkable enough the most striking feature was the joy these pupils were getting while working; they were enthusiastic over every minute of it—so was their teacher—and so was I. It is this pleasure factor which I count the more vital of the two contributions Mr. Schlieder makes to teaching improvising. Shortening distances is fine, but giving attraction to the journey is a better incentive to make it.

Naturally we turn to the method responsible, with more than ordinary curiosity. Even if my explanation is not convincing, remember that the method goes right on working—goes right on making these two contributions just the same.

It is necessary first to follow some of Mr. Schlieder's argument out of which his system has been evolved. Historically there was musical expression long before there were rules, even as vocal expression of ideas by a child long precedes his suspicion of the existence of spelling or grammar or syntax. In each case the early expresser enjoys the expressing. Why not go at improvisation in this fashion, says Mr. Schlieder, and so the principle "except ye become as little children" is once more turned to account, and the new language to be taught, namely improvisation, is set going in the same manner that a child learns to speak. You are given a vocabulary—concise—simple—which you must master until it is a part of you, of your feeling, of your reflexes, rather than of your too conscious thinking. Not a long time is necessary for this. The vocabulary consists of a dozen or so essential rhythmic patterns in various meters which you have to feel as well as know about; then the chords I,

IV. and V. (root and first inversions) (also I believe first inversion of VII.) in major mode, these last for left hand only, learned in the beginning over diatonic bass, the ascending scale, in fact. These are learned, remember, not as something named Tonic, Sub-Dominant, etc., but as a something which the left hand does, which gives a sound, soon learned, and not long after the learning, easily anticipated in the mind—"faturized" to use Mr. Schlieder's own word. This frees the right hand for melody.

Why no vocabulary for melody? There is, but first of all, Mr. Schlieder believes in a dynamic theory of musical expression; the onward march of a rhythm impels any melodic tone to get to another tone sooner or later, and the ebb and flow of tensions furnishes a guidance to which the melodic instinct is wholly susceptible if free to follow this guidance. How else explain early folk songs, or many of the plantation melodies (spirituals). To get this theory expressed by his own pen you will have to read his articles in *Musical America*, issues of June 2, and August 18, 1923, and supplement them with the article in *T.A.O.* Dec. 1924.

However, in practise, some very interesting and highly entertaining results follow its application. Here is a little experiment.

In the left hand, take the ascending major scale in whole notes as bass (single tones); in the right hand start the melody on the tonic and end there likewise, the melody to be in diatonic quarter notes except that within the bar it may skip a third in either direction, and played in a rather lively tempo. No matter what may occur, no halting is permissible from the start to the finish save a slight retard at the conclusion. Mr. Schlieder says that "One must make good while in action, and not by reason of a slight inconsistency to stop and think about it. The Lord does not stop the passage of days just because man has made a blunder and desires to start over again. He would say: 'Keep going, but be good while in action.'"

Here we have a rhythmic pattern monotonously plain—with the simplest of harmonic suggestions—yet the melody

wanders around in a most interesting fashion, limited and general though it is, and with fascinating novel effects, always coming out seemingly right no matter where it goes. It may be added that the more accented passing notes one strikes, the more "active" is the simple melody.

The presentation of material along this line is so well ordered that the faults which naturally arise in the first attempts—all negligible—are eliminated as the harmonic consciousness of the student increases by constant drill, and by carefully chosen directions. This method seems to differ somewhat from older standards of instruction, but it does seem that nature performs her work in this way.

This typifies the gist of Mr. Schlieder's main contention—that melody is, so to speak, a scale in action—even the earliest tunes had to move—to move somewhere—and were a preharmonic expression of some scale, a getting away from some starting point out into the scale and back again, all within a consciousness of elapsing time, and out of which evolved the more particularized melody possessing emotional values consequent upon harmonic development. Obviously these tunes had no reason, no reasoned existence. Yet they had rhythm and a groping harmonic consciousness which in the occident beat its way finally into our present major and minor modes as being the most satisfying enhancement of these values. Indeed, more harmony is still implied in these scales than we have uncovered, or for a long time suspected, for the era of vocal counterpoint delayed harmonic advance even though as a by-product harmony was tediously clarified by it; we have not yet grasped all our implied harmony, as the moderns and ultra moderns are ever showing us in their probings.

This idea of motion, of forward motion, of the demand our feelings make on us for forward motion, may be best illustrated in reverse, by our dislike of the backward motion which the progression V. to IV. typifies. Our instinctive feeling taboos it.

To revert to our vocabulary, it may be likened to the yard built for a child's play: there are his limits, but he can do

a lot of playing inside them, and he has more freedom than he can use; perhaps this will explain how the first week's intensive work can give strict limits yet give freedom, and so plenty of pleasure along with the hard work. One is intrigued at every new step in the mastery of self expression. Many of the loveliest movements in the Bach Suites rarely use a minor chord when in major key and then only for modulation; so our vocabulary is first applied to an eight measure phrase in major, with a rhythmic pattern of course more characteristic than the rudimentary experiment earlier suggested; following mastery of this, simple ternary is employed, merely an added new eight measure phrase with restatement of the first. How shall one remember the first one to restate it? By its rhythm which will call it to memory, for under Mr. Schlieder's method, the rhythm was the vitalizing factor in the first place, it was indeed the first thing chosen when starting the improvisation.

Consider again a Bach Sarabande, the first part is largely Tonic in character, but is based on progressions from Tonic to Dominant; and the middle part is largely Dominant, but is based on progressions from Dominant to Tonic. Now the power and freedom of expression with this simple vocabulary and in this form, are almost inexhaustible, as Bach shows. What more do you want after six weeks contrapuntal work than ability to improvise such music?

Well, mostly you will want to go on; first to make permanently your own by plenty of hard work the things you now possess, second to go on to greater expression of yourself. As an early instance here, note that in the middle section of the Sarabandes not only V. to I. of the original key may be used, but any V. to its I., closing with the original V. to I. A harmonic example: in the key of C the chord B, D-sharp, A, centers just as certainly into C, E, G, as does B, D, G; its center of gravity is the C chord for all early study, yet the fact that it can be used at all shows something of the immense variety that will open up ahead of a real worker, the lures awaiting our six-weeks' neophyte; and the delightful

part of all his work is that it is concerned with widening restrictions, enlarging his horizon, in contrast to the usual method which harps everlastingly on what to avoid—a psychological difference that makes all the difference in the world with one's incentive to work.

This may make plainer some of Mr. Schlieder's own synoptic statements of principle, that rhythm is the supreme source of musical creation, that melody is the tonal expression of rhythmic activity, that musical creation must start with melody instead of with harmony; he believes that the mentalizing of harmonic and contrapuntal rules is not an active force in musical creation, rather that the true source lies in the feelings rhythmically organized under the direction of the mind, which may cultivate creative ability by stepwise drill over the tonal and harmonic materials ordered and put in motion by that essential: rhythm. He believes that creative inertia is due to lack of rhythmic culture, that few people are creatively rhythmic, or one might say rhythmically creative, but that many mistake responsiveness to rhythmic ac-

tivity as bespeaking their possession of this culture. Believing these things he believes that the study and practise of musical creation must never be separated.

To sum up, Mr. Schlieder teaches improvisation not as a high school pupil is often taught Latin, but more as a child of eight is taught French by the sound of the words and phrases his governess speaks. Rhythm is made both the vitalizing force and the guiding pattern, and after you have your vocabulary the rest takes care of itself as you work (WORK) onward. Best of all—you like to do this work because you are actually creating something, are actually expressing a part of yourself, and you are at the same time learning counterpoint, canon, fugue even, by doing these things; learning them as book and paper study alone could never teach them.

I hope this article will play Philip and Nathaniel with any who have still the query, "Can any good thing come out of Nazareth?" — the Nazareth of Mr. Schlieder's Method of teaching Improvisation.

The answer to the query is as of old—"Come and see."





Mr. Dunham's Department

In which a Practical Idealism and Human Musicianship are applied to the Problems of the Organist and Choirmaster

Editorially

ONLY the other day we met an old choir-boy pal of our youth. He is the rector of a church where the music is said to be rather good. One of the first things he asked was about an organist for his parish. Upon being advised to consult Mr. X., he replied:

"I did that very thing. He sent me a pupil of his who played extremely well. But the things she played did not appeal to us at all. They were of the light, trivial nature that will never suit us. I liked her playing immensely, but I'm afraid she cooked her goose by the selections she gave us."

This conversation brought to mind a request from a business man for a recitalist. He had used Mr. Farnam at his church and the people were more than delighted. Several names were mentioned. Then a certain player was suggested. To which he replied:

"We have had others recommend him as a first-class player. But he would not be the type of player who would please our people. We are used to the very best of music in our church, and this chap plays such cheap programs. One of these others may

do, but I am sure this last man would be a failure for us."

These two instances are cited as a contrast to those mentioned last month. There is a difference in conditions at various churches. And what else could possibly account for this difference except (in spite of what was quoted previously) a process of education which has built up a substantial taste.

One of the organist's great difficulties in approaching a new field lies in gauging the standard that prevails. It would seem wiser to presume a higher standard, as a gamble, than to try to play down to what might be presumed.



The Calendar

NOV. 1—ALL-SAINTS

"The Saints of God"—Noble. Not so well known as some of the other early Noble works, but an excellent one. Unaccompanied with some part-division. 8 pp. York Series.

"God shall wipe away"—Field. Melodious and easy to sing. No solos. 5 pp.

"Angel Bands"—Saint-Saens. An Ave Verum with unusual English text. The music is attractive and easy.

"For All the Saints"—Stanford. A hymn setting of the favorite poem. It would serve as a processional hymn or in the place of an anthem. 8 pp. Schirmer.

NOV. 8

"God is Our Refuge"—DeLamarter. A big, heroic chorus with enough quiet to make the climaxes effective. Medium difficulty. 11 pp. Gray.

"A.D. 1919"—Parker. One of the final compositions of Parker. Text by Brian Hooker. A large work for soprano and chorus, of moderate difficulty. 35 pp. Yale Univ. Press.

"For All Who Watch"—Dickinson. Tuneful and not difficult. Divided parts, solos for high and for low voices. 4 pp. Gray (violin, cello & harp ad lib.)

"Souls of the Righteous"—Noble. Probably the most popular of the series written in England. Unaccompanied with divided parts. 4 pp.

NOV. 15

"When the Lord turned"—Fanning. An old favorite. Festival in character, tenor solo, moderately difficult. 11 pp.

"Sing and Rejoice"—Reiff. Well devised, of quite medium difficulty, soprano and bass solos. 10 pp. Flammner.

"Unto Thee, O Lord"—Mark Andrews. Vigorous and melodious. Tenor solo. 11 pp. Schmidt.

"O Praise the Lord of Heaven"—Cross. Somewhat contrapuntal with short contrasting section. Medium difficulty. 11 pp. Novello.

NOV. 22

"I will extol my God"—West. A praise anthem of considerable effectiveness. Not very difficult, no solos. 12 pp. Novello.

"Benedictus es Domine"—James. This is perhaps the most elaborate setting of the new Canticum. There is a martial brilliance of the modern

type. A truly noteworthy work; difficult. 12 pp. Gray.

"There is none that can resist"—Atkins. Festival anthem with soprano solo, some counterpoint, not very difficult. 12 pp. Novello.

"Cherubim Song"—Glinka. One of the less-known Russian choruses. Low bass notes. Very attractive. 6 pp. Bos. Mus. Co.

OTHER SUGGESTIONS

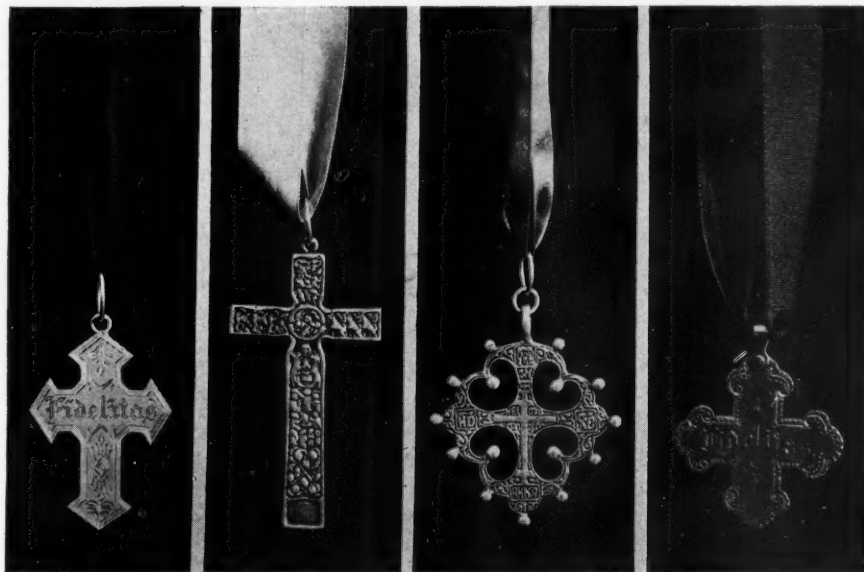
By T.A.O. Staff

SUPPLEMENTING Mr. Dunham's musicianly suggestions for the finest of our churches, we give lists for the practical denominational choirmaster whose program must reach the world about him or fail in its message.

Nov. 1: All Saints and Martyrs claim the day; it makes suggestions

Lord," Schmidt, 4-12-408, is a musicianly and musical number of strong character.

15: Cadman's Legend, Fischer, 3-8-303, a fine jprelude; Day's Allegro Symphonie, Fischer, 4-9-282, a brilliant prelude; Demarest's Evening Meditation, Ditson, 2-5-214; Dickinson's Berceuse, Summy, 1-4-208; Fearis' "My Faith Looks Up to Thee," Sum-



FLEMINGTON CHILDRENS CHOIR MEDALS

A perfect monthly record entitles a chorister to wear the first medal at the services; a fourth, fifth, and sixth year of perfect records win the second, third, and fourth medals, the fourth being of gold instead of silver as the other three are

NOV. 29

FIRST SUNDAY IN ADVENT

"The Good Shepherd"—Jennings. We repeat our suggestion of last year in regard to this most excellent anthem. It is a worthy addition to any library. Not difficult, no solos. 11 pp. Gray.

"Lighten our Darkness"—Candlyn. An evening anthem of great beauty. No solos, moderately easy. 6 pp. Gray.

"And the Glory of the Lord"—Handel. This chorus from the "Messiah" needs no comment.

"Cherubim Song"—Bortnyansky. A rather easy chorus with no extreme notes. 4 pp. Schirmer.

FOR ORGAN

Stanford—Sonata Eroica

Piutti—In Memoriam

Lemmens—Fanfare

Grace—Meditation

Frank—Grand Piece Symphonique

D'Indy—Prelude in E flat minor

Bairstow—Evening Song

Bach—Passacaglia and Fugue

Bibl—Vision

Cole—Rhapsody

Noble—Prelude to Gloria Domini

Saint-Saens—Elevation in E

easy: Becker's Reve des Anges, Church, 1-12-628 (which means Vol. 1, No. 12, page 628); Frysinger's Laudate Domine, W-S, 2-11-452; Gaul's Chant for Dead Heroes, Gray, 3-2-69, a musicianly march; James' Meditation a Ste. Clotilde, Ditson, 1-9-47, one of our finest bits of organ literature, yet not difficult; Browne's "In Heavenly Love Abiding," Ditson, 4-4-127, melodious and beautiful in appeal; Burleigh's "Swing Low Sweet Chariot," solo, Ricordi, 1-5-289, though a Negro Spiritual, it carries a sincere, churchly message of great beauty; Foster's "Souls of the Righteous" is a beautiful, melodious setting; Noble's is in close harmony for unaccompanied quartet.

8: Caesar Frank died on the 8th in 1890. Frank's Andantino, Ditson, 4-2-66, and Verset, Ditson, 4-1-30, are within reach of all; his greater works will be used by those who can; Jenkins' Dawn, Fischer, 6-3-181, is an unusually good number within reach of all; St. Clair's Andantino, Fox, 4-8-287; Stoughton's Autumn Leaves, Ditson, 4-1-30; McCollin's "The Lord is King," Gray, 2-2-87, a prize anthem; Milligan's "Give Unto the

my, 4-3-95; Lester's "I Will Lay Me Down in Peace," Summy, 3-7-257.

22: Thanksgiving will be the 26th. Demarest's Pastorale Suite, Gray, is fine in every way and not difficult; the final movement is entitled Thanksgiving; Milligan's Allegro Jubilant, Schmidt, 3-2-70; Nevin's Festal Procession, Ditson, 3-6-219; Rogers' Suite, all movements of which are appropriate and within easy reach; Frysinger's Laudate Domine, W-S, 2-11-452; Miller's "Crown and Harvest," cantata, 3-10-360, of special merit; Lutkin's "Hymn of Thanksgiving," Gray, 2-9-389; Demarest's "I Will Extoll Thee," H-D, 4-10-343. Thus keeping all our suggestions to American composers.

29: Advent. Orlando Mansfield's birthday was the 28th in 1863; the 29th in 1851 was Foster's birthday. Grimm's Spirit of God (without the rest of the title), Church, 1-8-440, not entirely easy to play; Lemaigre's Prayer, Ditson, 4-4-139; Yon's Hope, Fischer, 4-4-139; Burdett's "While Thee I Seek," Ditson, 4-4-126, a beautiful anthem of good qualities; O'Hara's "The Living God," solo, H-D, 4-4-129, a fine text and a fine solo; Scott's "Thou Art the Way."

SERVICE PROGRAMS

Selected by R.W.D.

SETH BINGHAM

MADISON AVE. PRESB.—N.Y.C.

"Here Life is quickly gone"—Parker

"Open now the Gates" (sop.)—Bach

"Hear my Prayer" (bass)—Dvorak

"Jerusalem, now Turn Thee"—Gounod

"O Triumph"—Beethoven

"Hallelujah"—Beethoven

Guilmant—Torchlight March

Malling—Easter Morning

Koechlin—Esquisses, Op. 41

Schumann—Sketch

Franck—First Chorale

Gigout—Scherzo

Clokey—Mountain Sketches

DR. CLARENCE DICKINSON

BRICK CHURCH—N.Y.C.

"Light out of Darkness"—Elgar

"While all things"—Woodman

"A Lovely Rose"—Praetorius

"Rejoice greatly"—Gadsby

"I would beside my Lord"—Bach

"O Saviour Sweet"—Bach

Marty—Magnificat

Wolstenholme—Sonata

Brahms—Intermezzo

Rheinberger—Pastorale Son.

Bach—Awake, a Voice

Guilmant—Pastorale

Reger—Gloria in Excelsis

DR. MILES FARROW

CATHEDRAL OF ST. JOHN—N.Y.C.

"O Lord our Governor"—Marcello

"Cometh Earth's Latest Hour"—Parker

"Save us, Lord"—Martin

"God that madest"—Naylor

"Fierce was the Wild Billow"—Noble

"Happy are We"—Gounod

"Rejoice in the Lord"—Purcell

Bach—We all believe

Noble—Prelude to Gloria Domini

Schumann—Sketch

Tschaikowsky—Andante Cantabile

CARL F. MUELLER

GRAND AVE. CONG.—MILWAUKEE

"I waited for the Lord"—Mendelssohn

"The Lord is great"—Mendelssohn

"The Lord is my Shepherd"—Schubert

"The Omnipotence"—Schubert

"O Lord most Holy"—Franck

"The Heavens are telling"—Haydn

"Lovely Appear"—Gounod

Franck—Piece Heroique

Franck—Prelude, Fugue and Var.

Mendelssohn—Sixth Sonata

Haydn—Andante, Surprise Symp.

G. A. GRANT - SCHAFFER:

"HEAR MY CRY O GOD," 6 pages for quartet or chorus. It aims at the tuneful and uses music to interest congregations with wholesome ideas; it is fairly easy, harmonic rather than contrapuntal, with a melody that is quite sprightly in certain measures. The average volunteer chorus ought to enjoy doing it, also the quartet. Schmidt 1923, 12c)

J. CHRISTOPHER MARKS:

COMMUNION SERVICE in C, 18 pages

with English text, very simple and direct, suitable for the average volunteer chorus. Some pages are quite beautiful, others very impersonal and dignified in a churchly way; the whole work is practical and well suited to its purpose. (Church 1925, 30c)

H. C. MACDOUGALL: "SING UNTO THE LORD A NEW SONG," 16 pages for chorus or perhaps quartet, a setting of Psalm 98. It opens with chorus in a praise passage on 12-8 rhythm; page 3 introduces a melodious tenor solo of good power with a big climax on the next page, when follows a trio unaccompanied save by an ornamental organ figure at the ends of the phrases; after the full chorus of page 6 the bass has a good solo in the middle of which he does some of the good old Handelian running; and then after some contrasting materials on page 10 the moods of the original theme are restored and the work ends with excellent effect. It is a big anthem, but without any serious difficulties; there is enough variety and musical charm to make any congregation and choir like it. (Schmidt 1923, 15c)

W. J. MARSH: "ALL FOR THEE," 7 pages for quartet or chorus, with a melodious and simple duet largely in

sixths for the opening materials, which same materials are later harmonized for the full quartet (or chorus). It is an appealing bit of melody, highly effective for an evening service; we recommend it to all practical choirs, quartet or chorus. (Schmidt 1924, 12c)

SACRED SOLOS

CLARENCE DICKINSON

AN attractively bound collection of 7 songs, 32 pages of music, Vol. 1 for high voice. Berger, Nagler, Chopin, Franck, Grieg, Beethoven, and Widor—a goodly array of composers, some familiar, some not so familiar to the vocal world. The first is a beautiful Christmas song, with optional instrumental parts obtainable; the second is another Christmas song, with an appealing accompanimental figure against the beautiful melody; Chopin's "CONTRITION" will be an unusual number for the church calendar; Beethoven's contribution of 8 pages gives the accompanist something to do in the usual Beethoven style; and Widor closes the collection with a classic bit of serene melody. It is a musicianly collection for artists, with excellent English texts by Mrs. Dickinson. (Gray \$1.50)



Children's Choir Problems

Practical Suggestions for Managing Junior Choirs and Cultivating the Child-Voice

By ELIZABETH VAN FLEET VOSSELLER



N MANY choirs Service-Medals are used to keep the choristers interested in their work. They are medals of silver, bronze, or gold, made frequently in the form of a cross, and may be suspended on a ribbon to be worn round the neck. Here in Flemington every chorister making a perfect record for the month, years this medal and so shows the whole congregation his high standing. Our medals have many of them been gifts to the choir, by friends and upper choristers. The name of the donor is on the back, and the Choir Motto "Fidelitas" is inscribed on the front.

If a child has not been able to make the record for a prize, he may redeem himself in a month and be able to wear a Medal, and so he is encouraged to keep on trying. Every chorister loves to wear a cross, from the smallest girl to the biggest boy.

Since Americans celebrate Thanksgiving in November it is fitting that the children's service should be a Thanksgiving one. The Sundays of the church calendar are Trinity, and Advent on the 29th. As Advent can be celebrated in December, Thanksgiving is the more appropriate.

Pro: "Come Ye Thankful People Come," Elvey. This is a favorite old hymn, and easy to teach. Watch the marching continually, and do not permit the choir to be in the slightest degree careless. If they are to be musicianally they must be rhythmic; slovenly marching is very irritating to the musical members of the congregation, also the choir will lose much in its dignity.

Hymn: "Now Thank we All our God," Johann Cruger (1640). This is a chorale, and should be sung in unison. Aim for a broad tone from the older children, and let the little ones sing on "loo." Their dark tone will build up the effect you want, and only help their voices.

Hymn: "We Plough the Fields and Scatter," Schulz. The children will love this hymn. Be sure they do not shout. Keep the little ones soft on the descending passage, "The good seed in the ground."

Recessional: "Praise to God Immortal Praise," Kocher.

Anthem: "Praise Ye the Father," Gounod. This may be sung in unison, and will make a likable anthem. If the choir is an accomplished one and sings in parts, it will make a splendid processional.



Critiques of the New Art

An Effort to Analyze Critically and Discuss Constructively
the Problems of Photoplaying as a Profession

BROADWAY SUBMITS TO THE ORDEAL

Capitol

GREATER popular approval of motion pictures, the subject of a whole week of concerted endeavor on the part of the theaters, was fostered by a Capitol program including a brass sextette with orchestra playing not a Bach Fugue or two, nor yet a symphony or two, but the *LUCIA SEXTETTE*, of which the audience approved with considerably more than the usual ardor. Lon Chaney's "The Unholy Three" was the feature, from which the following details were taken as played by Dr. Mauro-Cottone.

A well made picture proceeds with orchestral accompaniment and interested me so much that I forgot my job. I came to life in time to pick up the organ lead. The detective is questioning the old lady about the murder and the organ accompanies with soft flutes played in fifths, just a slight tonal background, but of finest sort. Weird effect. Keep it soft and don't bother with any left hand or pedal unless they can be ppp.

The detective accidentally taps the toy elephant's head, in which the jewels are hidden, the old lady becomes tense, trouble of serious sort is brewing. The organ is silent, with but a low lefthand sforzando, soft and mild, at each tap on the elephant head.

People grow tired of music all the time; a few pointed scenes of this

kind with no music at all but merely an effect are always beneficial.

Again during a rather tense moment the organ gave nothing but an indefinable rumble with an occasional sfz in the lower octaves—the effectiveness depending upon very quiet playing not over a pianissimo, with sforzandos of greatly subdued character.

Then romance began, and there was talk about love and marriage, and from the indefinable backgrounds of tone there sprang a sweet melody, soft and low at first, then rising in clarity and assertiveness until it reached the proportions of a love theme. There were brief drives towards climaxes in it, as in fact in most of the other pointed scenes. Tapping the elephant head, for example, could not be effective on a monotone of power; it must have its rise and fall, or its rise and climax.

The long sad scene to follow was not murdered by fortes but was accompanied by a low sweet melody. In a background of nothings—that is, no set pieces, no formal phrases—a formal melody, continuous, coherent, is in itself a great contrast; we don't need to shoot a gun at an audience to give them a shock; we can do it with a flute solo sans accompaniment. We can do it with nothing. For example:

Love was deferred, disappointed. The rival forced the field and the girl gave in to save the other man's life. Chaney asks if she means it, if it is to be "on the level?" Silence. Oppressive silence from the organ. Not

sudden, not abrupt, not violent. Organ merely died away and was silent then the three terrible-meaning words were spoken.

Once or twice a screen episode rushed swiftly to its little climax, sometimes with a jolt, and the organ was there with the swiftness and with the jolt. If the screen came softly and gently to its climax, the organ came likewise.

After a tense scene when the screen did not show the evil deeds that were happening, but substituted dramatically "It was spring before—," the organ suddenly fell back from its mood at the moment and dropped into an ominous ppp in the lower octaves, from which chaotic background a theme arose in due time and marched on with the picture.

Dr. Mauro-Cottone was going himself one better in this rather unusual picture and giving his screen true psychology in its accompaniment. He is usually merely artistic in everything he does; to this usual artistry he this time added the psychology of dramatic insight. He never shows signs of being tired on the job. The Capitol has three organists. These pages shall deal with the other two next time if possible.

Loew Family

PERHAPS it is cruelty to photoplayers to hold up their work to inspection when they are not conscious they are under scrutiny, but when there are more good things to be said than criticisms to be given, the cruelty is gone. I had heard Mr. McCurdy do so much better work on all former occasions that I enquired of the usher if it were

he; she said yes. The chief laxity was nothing more general—but general it is—than a muddy left hand. The organ in the theater will not survive if our left hands do not give snappy staccato rhythm; it may sound choppy to an old-school organist when he first tries it, but he will soon educate himself to hear it correctly as the audience does. I have never once heard any organist in a theater play with too marked a staccato; I know only a half-dozen who play with sufficient staccato; I know not even one who maintains a clean staccato as constantly as it is required—which is always with but the single exception of a purposely aimed-at dramatic heaviness.

Mr. McCurdy in playing "Not So Long Ago" began a master-stroke of effective adaptation when he made his lefthand chord rhythm (at the moment supporting a free running righthand melody of heavy dramatic characteristics) keep time to the plodding steps of the worry-oppressed old inventor as he walked across the starved-looking dining room. This old man, playing his part effectively, furnished many chances of driving home the plodding motive, but Mr. McCurdy did not follow his inspiration beyond the first appearance; for which I was heartily sorry, though we must thank him for the original suggestion just the same.

The traps of the Lexington Möller have either been softened or Mr. McCurdy closed his shutters on them, for they at no time were annoyingly present. The picture gave a fine chance for an effective Chime subconsciousness in one of the scenes where the usual thanksgiving prayer was being offered at the scanty dinner; Mr. McCurdy's organ was fine, with string registration nicely subdued, and had the dominant Chime note been struck once at the beginning of each measure, in slow rhythm, softly, it would have carried us away into the realms of that mysterious dreamland of eternity, for such is the symbolism possible to the Chimes.

There was a dance scene with strings and a flute furnishing music of a generation ago, but the organ thoughtlessly included things other than strings and a 4' Flute when it imitated the music technically and should have done so tonally as well. Then came the brass band with its intrusion and Mr. McCurdy's transition from string chamber music to the little German brass-band music was the cleverest I had heard, though I heard various other players do the same picture.

This brass band Mr. McCurdy imitated delightfully, even following with the snatchy phrases of the Clarinet player who didn't quite stop when the other players did; to do this stunt of course required that the player have



MR. FRANK STEWART ADAMS
Who combines musicianship with humor and dramatic insight in a way that makes his work a profitable study for the rest of the profession.

his organ set with one single Clarinet available on a manual all by itself, with the full reeds and brass available on some other manual, and then that he watch the screen and play entirely from memory. To these requirements Mr. McCurdy added the crescendo plunge as the fatties grabbed a big breath for the beginning of their serenade; I wished the Clarinet phrase had been imitated with shutters open and no reinforcement unless by some other reed of suitable quality to mix with the Clarinet to give it the cheap effect of the street band.

There was a fine passage where a beautiful flute solo sang its sweet song against a subdued clear string accompaniment and a pedal that was just enough to give foundation; the registration was calculated to perfection. Soon came a sprightly pianissimo dance on fanciful string registration—another bit of valuable contrast.

A mouth-organ was imitated effectively, whether by organ or orchestra I do not recall, but I do recall that the screen marked the rhythm with the player's foot, as is perfectly natural; while the music the Luz score called for, imitated the tone to a nicety, the rendition of the music was inexcusably careless in taking a rhythm that clashed. We cannot be at our best all the time, but we ought not to be careless ever. These columns would be false to their trust were they to ignore the inexcusable fault of carelessness. We can no more expect forgiveness from our professional brothers than we can expect raises in salary from our trusting audiences—and the audience is the salary-raiser every time.

One of the most delightful bits on the Lexington program was the jazz solo played on the elevated Möller by one of our best exponents of rhythmic playing. Mr. McCurdy bewitchingly moulded his rhythms with all the freedom in the world, and that command which comes only from the left-hand and pedal parts. His right hand could give enough romance to a phrase to break a flapper's heart. I like to dream of the day when concert organists will come out of their shell long enough to be really human artists when they are at a public console. In the mean time I would send them to Mr. McCurdy for a series of twenty-four lessons, one a month for the next two years. If they are not past learning, they will have twice as many bookings in 1928 as they had in 1924.

Rivoli

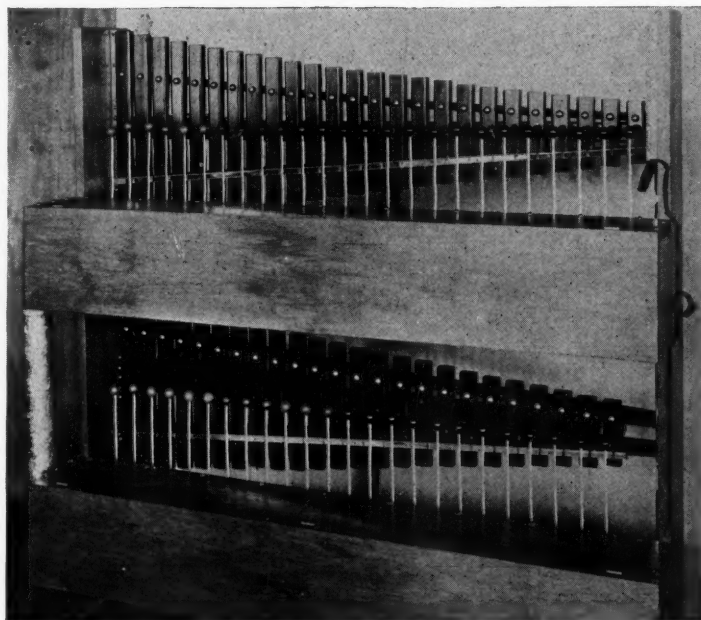


UT THE PICTURE into two parts, drag the first from antiquity and build the second on the jazz age. Result: "The Ten Commandments." When the picture was first announced a Rialto-Rivoli bulletin headline said "Riesenfeld enthusiastic about The Ten Commandments." Good.

Theodore Roberts is a fine actor but a mighty poor Moses; all he needed was a cigar to make a screaming comedy hit. Thus be motion picture makers.

I heard both Mr. Adams and Mr. Ramsbottom play the picture, intentionally. Mr. Ramsbottom used the Register Crescendo diligently and kept to fortissimos during the Moses half, while Mr. Adams ignored the perpetual storm idea and painted a mood background—a mood of mystery, grandeur, supernatural wonder. Rather a difficult job, but he did it by using the fortissimos by contrast and depending in the main upon harmonies, themes, and tone colors to paint a mezzo-piano background of the mysterious. If the tone colors of the Rivoli Wurlitzer were as commendable as the mechanical adaptability of the console, it would be about as perfect as an organ could be; for fine tone-painting, mood-creating, it gives a player very little material to work with—which is the one fault of the unit system that carries universal acknowledgment.

The Riesenfeld score, in its Rivoli revival, is a master-piece, either in orchestral version or on the organ. I do not know who was playing the organ when I arrived just in time for the jazz half, but I presume it was Mr. Ramsbottom. His work was contrasty, interesting, entertaining, and had about all the required virtues of



MAKE MERRY MUSIC

Is the photoplayer's fundamental commandment. And there is nothing like the Harp, Chimes, Xylophone, and traps to do it with. The organist who cannot use Percussion and Traps effectively has no place in the theater. The Skinner Organ in the Ritz Theater, Port Richmond, New York City, gives its player the example above.

artistic photoplaying, so that while his fortissimos of the Moses half can carry but criticism, his artistry on the jazz half can carry but commendation and admiration. Unfortunately I was merely observing during the first showing of the jazz half, making no notes until the picture properly began all over again; hence the details to follow, beginning with the jazz age, were taken from Mr. Adams' methods.

When the jazz wife visits her husband's office, the music turns light and fanciful; as she sees the tell-tale feminine glove on the floor, Mr. Adams indulged in an effective silence, resuming in a moment with the oriental theme set by the Riesenfeld score for the vampish Naldi, but in somewhat sorrowful, subdued fashion. Then another silence as the wife gets the glove. As the inner-office love-scene is renewed the silence is broken by music divided in mood between the lively and the sorrowful. As the wife leaves, and looks into the sky to inspect the new church tower, the music again takes full life and happiness, on soft organ; thus it remains as she mounts the elevator, arrives at the top, and meets her brother-in-law. But when they look down and see the husband go off with the vampish lady, the oriental theme intrudes, not on top but as an under-theme beneath the flow of other music. Another silence as she meditates a moment, and then heavy dramatic music again. As the wife al-

most falls to her death, the love-theme is cleverly thrown into the hurry, again under and not on top. Placing the theme in the lefthand or pedal part is fine playing; crowding everything else off and placing it on top is easy but it is not artistic, nor has it the essence of dramatic truth. We don't destroy our present world and begin a new one; we only change its complexion.

When they were crying for their dead, Mr. Ramsbottom used an effective chromatic chord theme on a trala-la-la rhythm reminiscent of the Tchaikowsky Finale, and with the help of colorful reed-tone it was highly dramatic.

Mr. Adams used his superlative technical musicianship in the weaving of snatches of themes into the texture of his music without destroying the music. Only practise and real musicianship will enable a photoplayer to do this effectively; but it is an ability that is invaluable.

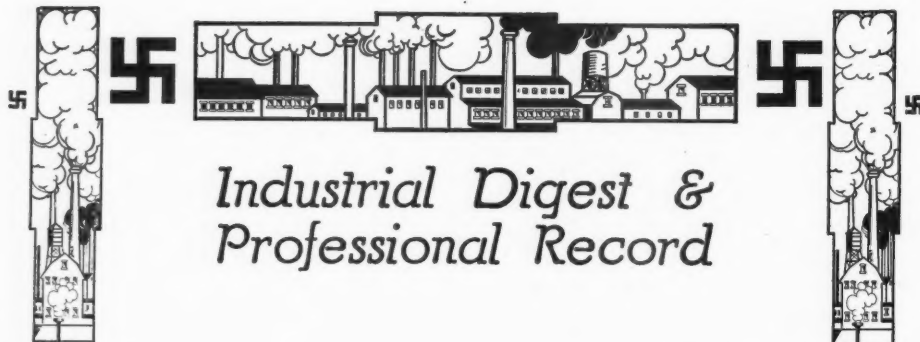
Another Adams admonition: The phonograph on Sunday furnished jazz dance music, and the dear old lady broke up the party with a scolding, and broke the record too. Mr. Adams stopped his preceding music when they put the record on the machine, and started the jazz when the playing started, but when the scolding commenced and the record was stopped on the scene, he kept his music going more softly, and did not destroy his

mood until the pause and sfz marked the snatching and breaking of the record.

A long dramatic heavy scene was furnished artistically with thunder without injuring any ears, merely because Mr. Adams cut his Register Crescendo down enough to gain a background of righthand melody over virtually no accompaniment, and then filled it up by Crescendo and full chords with both hands for a measure or two of emphasis every now and then. An organ is the only mud-producing instrument ever invented since the first rain in the Garden of Eden; therefore this method of maintaining long heavy dramatics, sans mud, is commendable. It depends of course upon inventing or choosing a melody that has heavy dramatic value in it. Yankee Doodle never do.

Hymns in the Moses half, or was it the jazz half, tormented me to death unless they were not bald and bare and ugly. And the only way to cover their baldness and bareness and ugliness and theatrical inappropriateness is to hide the theme under righthand materials, or use it in the pedal; if you must use it in the right hand, then bring in the droning bass or "pedal-point" and try to create an atmosphere by throwing a colored top melody over a predominating, or almost so, foundation. The audience will get an effect then, not a hymntune. In one place the otherwise fine score allowed a soprano to sing "Rock of Ages" or some such well known hymn; had she been placed in one of the organ chambers so that her tone could have been a very distant impression instead of a painfully present yell dragged from the church into the theater, all would have been lovely. I do not agree with realism. Realism cannot be; it is symbolism, impressionism, on the screen; it is make-believe. We destroy the honesty of the thing when we endeavor to say it's real. This is our same old sermon all over again to be sure, but it is worth an eternal vigilance to rid the screen of realism and gain for it impressionism. The old airplane noise has been discarded in every decent theater in America; I don't doubt they are using it in African theaters, if they can afford the machine. The music's only possible sphere is to create moods; if it tries more, it becomes a bore. I have yet to see one artistic scene effectively accompanied on a realism basis.

Mr. Adams used a fine trumpet motive for the giving of the Commandments, when the screen quite effectively gave an impressionistic picturization of a good idea. The organ began with its rumble, which grew rapidly, until the brass motive shot through with utmost thrill as the Commandment text shot out of chaos into burning letters of light.



Editorially

Representing the Leadership Reflected
by Representative Members of the
Industry and Profession



LET US CONSIDER honest criticism, and a constructive program, adopting for the purpose the official report of Mr. Lovewell of the Boston music world. The first part is quoted from the report; the second is a personal letter to the Editor on the subject of Mr. Lovewell's ideas on an Editor's duty: the case at point was where the Editor had considerably softened a criticism before allowing it to go to print. The man criticized was not an advertiser and never was. Mr. Lovewell's part of this Editorial contribution is too full of constructive thought to require the embellishment of literary fluency and he is willing that the thoughts should be expressed over his signature without further apology.—T.S.B.

With the exception of two public services, the Secretary, as in former seasons, has attended all the meetings and various functions of the Chapter. From time to time, he has reported the activities to the press. And here two words might be said. It is the policy of music journals to avoid all musical criticism. Adulation of individuals meets with favored acceptance. The value of such meaningless, insipid writing in the direction of presumptive ideals is beyond my ability to perceive. Sharp censure and timely criticism do much more good than this sit-tight policy of praising of poor performances, and it is a pity that so great a body lives under the proscription of truth-seeking and truth-speaking. Because your Secretary has been muzzled during three years in the writing of music criticism he is about to express himself at this time in a friendly way. The first word has to do with omissions and commissions.

Considering the financial and musical standing of this body, it seems to me as though very little definite

advance has been made toward grasping larger opportunities. Our distinctive field of service is now well filled by various organizations, so that the organization competes with broadcasted recitals, broadcasted services, and the public work of many organists not playing officially for us. It might be said with some truth that our Recitals and Public Services are now like the proverbial coals brought to Newcastle. And so it becomes increasingly necessary to broaden the scope of public activities.

Even worse is the padding of our organ recital programs with pieces more vapid than those composed by the unfashionable Batiste and Lefebure-Wely. During the season there have been many instances of inartistic program-making, and the public has been compelled to listen to some remarkably poor selections of salon music. This same suffering public has also been obliged to listen to doleful music by Franek and to unphrased, unregistered, unemotionally-played music by the great Sebastian whose prototype was accounted as one of the martyrs. It is not surprising then that if the organization does not amend some of its acts of commission, the audiences will become relatively small. I attend a fabulous number of recitals and concerts of all kinds, and as a rule would avoid organ recitals if I had my say about the matter, and I can say very truthfully that the average organ program is very dreary in spite of wonderful instruments and a still more wonderful literature. There are exceptions of course but it is not easy to know in advance when these exceptional programs will be performed.

I am somewhat afraid that you are inclined to esteem my judgment a little too highly. For many years, I wrote musical criticisms of all kinds and occasionally did even worse than your Correspondent! To be both truthful and reasonable at the same time is surely a difficult thing to do. None of us hesitate when it comes to dishing up untruthfulness and unreasonable palaver which might be called going below the niveau, or zero

mark; and yet we halt and think twice before risking ourselves to rise above the niveau. Of course, that presupposes that there is a niveau! Like the equator, it must be imaginary, and yet we allow ourselves to say glibly the negative things and forget to say those that are positive.

Your correspondent was positive and would throw all the good into the fire. To say that the program presented several stupid selections is not personal and is subject to personal taste only. He might just as well have been specific in this account of program dullness and named the selections themselves as a warning to the next organist who would try to foist these same commonplaces on an audience, simply because he found the names on a convention program believing that such music has the endorsement of the Guild. This probably accounts for many ill-sounding selections on recital programs. To be specific, I have heard the Mulet TOCCATA sound very beautiful at one time and again sound like a jazzy fox-trot at the hands of another organist. I could mention the names of two excellent organists in this connection.

And so I think it would be well to rub in what is said about the dull numbers by giving it a line all by itself.

The handicap of being unfamiliar with the organ is no valid subterfuge for a concert organist of any particular worth. Familiarity is often accomplished in a few moments. I would say that for an organist to be criticized on that score shows that he is more or less impervious to criticism and needs a charge of dynamite to wake him up. I don't know anything about this particular organist, but surely he must have had a lot of "crust" to appear before a Convention audience and be unfamiliar with the instrument he was about to play. Your correspondent did unwisely in not pointing out fully just wherein the organist showed that he was unfamiliar with the organ he was playing. You have rewritten his strictures

so that the language is better, and a dub will not be offended but even think he is being praised by the Correspondent. You let him off too lightly.

In cases such as you have encountered, I have refrained from saying anything. That demands a reason for silence, and then you can hit from the shoulder. I did this very thing by a very conceited Professor of Music located

at one of our famous colleges. And I always do the same by the — Glee Club! Never a word about them, seeing that I cannot tell untruthful things. Silence then is golden. Omit both praise and censure relative to the organist who is now at the bar of justice.

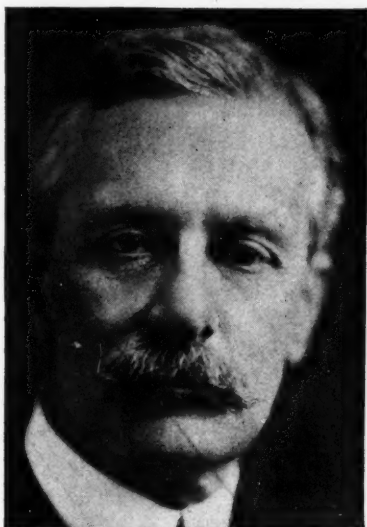
But if you must speak, don't say it with flowers. He deserves the reprimand from the judge!

—S. HARRISON LOVEWELL



N. A. O. Convention

By ROWLAND W. DUNHAM and CARLETON H. BULLIS



MR. T. TERTIUS NOBLE
The President who went—



HE Annual Conventions of the N.A.O. have become attractions which organists may attend with some certainty of interest. Conventions are valuable as meeting places for the making and the renewal of professional friendships. Attractiveness of program may be the prime motive for attendance but, after all, the finest feature is the personal contacts that are made.

This year's program offered much in the way of recitals and papers. In this review we shall divide the reports into the two groups with no regard for sequence of events.

No more splendid quarters could have been found than those provided at Wade Park Manor, a new and luxuriously appointed hotel situated close to the Art Museum and Western Reserve University and facing beautiful Wade Park. Never has the convention been quite so fortunate.

The opening meeting featured words of greeting from Russell V. Morgan, dean of the local A.G.O. chapter, and a response by Mr. Noble, president of the N.A.O. The talk by the city manager was deferred until Wednesday. At the Friday morning session action on resolutions and election of officers took place. Mr. Henry S. Fry was elected president.

PAPERS AND DEMONSTRATIONS

Interest was keen in the paper on "The Vocal Technic of Choral Interpretation" by John Finley Williamson, director of the famous Westminster Choir of Dayton, Ohio.

He divided the phases of choral training into three groups: physical, mental, spiritual. Under the first heading came posture. A stance of activity and alertness is essential to mental receptivity. Mr. Williamson insists on physical fitness to the extent of regular exercises practised privately and frequently during the rehearsal period.

The speaking voice is the basis of good tone production. One vital foundation of training stressed was naturalness of production. The development of the harmonic sense by a choral body as a means to correct intonation is one of Mr. Williamson's points. He mentioned the frequent lack of balance in American choirs. His bass section must be firm even if there may be a touch of roughness. The soprano part must be free and almost colorature in character. The predominance of a heavy top part is deprecated. Three of the main details are mentioned as sight-reading, enunciation, expression.

One of the greatest handicaps to a choir is fear, fear of mistakes and poor intonation especially. The work of teaching sight-singing is given in small sugar-coated doses. Examinations in theory are given at intervals. Intonation is largely founded on enunciation. Vocal consonances are practised so that they may be given definite pitch as a means of stabilizing intonation and preventing the habit of

scooping. The use of the breath that is in the mouth for the production of consonant sounds was mentioned as the correct method.

To obtain a spontaneous expression from a group of singers with varying temperaments is one of the problems confronting the director. The feeling for rhythm must be instilled. While the music is of first importance to the musician, the singers must get the emotional content from the text. For this reason Mr. Williamson avoids technical terms such as pp and ff at rehearsals. A phrase of the text is recited many times to impress upon the singers the possibility of expression. In this way the singers obtain a group-feeling for the expression of a deep feeling which is a feature of



MR. HENRY S. FRY
—the President who came back.

the singing of this choir. There is a perfect confidence and understanding, individual and collective, which is essential to real chorus singing.

The spiritual element is the feeling that there is a message to the listener in the choral presentation. There must be absolute honesty and mutual respect. While music inspires moods, these moods are the basis of those longings and desires for better things which are in truth the worship of God.

The discussion which followed the talk was informal and of great interest. Several explanations of details were made by the speaker. The use of pp, for instance, was conducive to a very devitalized tone, a tone lacking in intensity and carrying power and most inexpressive. He maintained that his were not so much psychological as salcmanship methods. He maintains the leader should never sing at rehearsal as the result would be imitative. Very interesting was the idea of playing through a composition



MR. H. LEROY BAUMGARTNER
"Placing and Planning an Organ"

on the piano before the first reading by the choir. The age of efficiency was placed at these figures: 45 and over for basses, 26 and over for tenors, 35 and over for altos, 21 and over for sopranos. Perhaps the greatest discussion was in regard to the relations of director and accompanist.

Many of the organists present found a vast store of means for improving their choirs. The paper was well given and of outstanding excellence. We hope to offer an article by Mr. Williamson to the readers of THE AMERICAN ORGANIST in the near future.

The demonstration of Double Touch by Mr. Carleton H. Bullis on the

Kimball organ at the Temple proved to be of interest. Mr. Bullis is a clever player and presented his work in a clear, convincing manner. It was an extremely orchestral style of performance made possible by this device, which is placed upon three manuals of this organ. The Second Touch, on 18 ounce pressure requires strength and accuracy. Some of the organists present questioned the effect upon the technic of a player using the second touch extensively. However, the results were most patent as demonstrated by a good player like Mr. Bullis. Some of the uses demonstrated were to create emphasis, to stress rhythm, to reserve color combinations, to bring out melodies and counter-melodies, and to add instrumentation. Among works played were a movement from the Handel CONCERTO in F. Wolstenholme's ALLEGRETTO, the Bach D minor FUGUE and Stebbins IN SUMMER. After the demonstration the quartet of the Temple sang the Hebrew responses in the Morning Service.

At the State Theater the demonstration was on a Wurlitzer. The usual devices were heard through the playing of Mr. Ernest Hunt, resident organist, and John Hammond of the Piccadilly Theater, New York. The feature, "The Last Laugh," was splendid.

The fine large Skinner organ at the Auditorium was played by Mr. Noble. It is a shame that the wonderful tonal qualities of this magnificent instrument cannot sound in the Auditorium as it does upon the stage.

Mr. Palmer Christian gave a well-planned talk on "The Development of Music for Organ with Orchestra," at the Florence Harkness Chapel. He named some of the rather scanty repertoire and gave a fine performance of a Karg-Elert number with violin and quartet of women's voices. With Mr. Arthur Shepard he played two movements of the Delamarter concerto, Mr. Shepard playing the orchestral part on the piano.

In the lecture room of the Art Museum, Mr. H. Leroy Baumgartner spoke on the subject "Placing and Planning an Organ." Among the topics treated were the need of space to get chests on a level favorable to accompanying the choir, the influence of sound pockets in chambers, the value of effective crescendo—shades and controlling mechanism, and the arrangement of ranks in the chambers. The speaker urged that organists investigate the reliability of mechanical parts of various builders, not overlooking the factor of accessibility. The lively discussion which followed brought excellent responses from many organists and builders. The intense interest in the problem of the uninformed architect brought forth



MR. CARLETON H. BULLIS
Demonstration of Double Touch

many suggestions that the N.A.O. undertake propaganda towards providing the architectural profession with suitable information along matters of adequate organ space. It was mentioned that this Convention had perhaps more organ builders in attendance than any previous N.A.O. meeting, and the desire for co-operation between builders and performers was worth observing.

In the afternoon session, Albert Riemenschneider gave a paper on "The Development of Organ Music," in which he outlined the type of organ style in vogue in each period of history.

The business meeting was followed



MISS LILLIAN CARPENTER
One of the players



MR. PALMER CHRISTIAN
"Developing Organ-Orchestra Music"



MR. ARTHUR H. EGERTON
A player from Canada

by a talk by Mr. Arthur W. Quimby, curator of music of the Cleveland Museum of Art, on the timely topic "Organ Recitals for Young People." Mr. Quimby spoke of the strategic move of starting music training, as in the case of schooling, at an earlier age than heretofore, owing to greater impressionability at the earlier age. His plea was in favor of getting children to listen to the best music at a very early period in their lives, advocating the exclusive use of music which is sincere and unsentimental. Sprightly classical dance-forms should form an important element in the program. As children are free from prejudices, modern music can be freely intro-



MR. ERNEST HUNT
Photoplaying demonstration

duced. His suggestions for appealing to the child mind were indeed practical. To close his talk, Mr. Quimby showed a set of lantern slides which he uses effectively in his talk on the history of the organ.

Mr. Reginald L. McAll followed on the morning's program with a very meaningful exposition of "Music in the Church School," in which he explained how the work of the school must include training in worship, in reverence, and in the use of worthy hymns. He urged that the wares of those commercial hymnbook publishers who are filling church schools with poor music be thrown out. Mr. McAll claims that best results in school singing come from using word-charts.

THE RECITALS

On Monday night we heard by radio Miss Lockwood playing from the Auditorium the Dvorak LARGO, Nevin's WILL-O-THE-WISP, and Stoughton's IN A CHINESE GARDEN, and Vincent Percy playing on the Metcalfe Memorial organ Maitland's CONCERT OVERTURE, and the MacFarlane EVENING BELLS AND CRADLE SONG, and Mr. Chas. A. Sheldon on the Bach PRELUDE AND FUGUE on B-A-C-H, and the Hollins INTERMEZZO.

Edwin Arthur Kraft's recital on the big Skinner at Trinity Cathedral contained two beautiful chorale-preludes by Bach and Karg-Elert, the A minor PRELUDE AND FUGUE, Mulet's popular TOCCATA, and Dethier's BROOK. The nobility of the fine organ was amply exhibited in a recital of merit. It seemed to the writer that Mr. Kraft played with more depth of feeling than at any previous recital he had heard him give. This despite the sorrowful ordeal through which the player had gone.

Because of the illness of Mr. Courboin the substitution of Palmer Christian gave the organists at the Convention an opportunity to hear him in a recital. It was a busy day for the player with the afternoon occupied in the paper and playing that had already been scheduled. The first CONCERT OVERTURE by Hollins went especially well. There was much of interest in the modern numbers: AFTONFRID by Hagg, SPIELEND FAUNE by d'Antalfy, and the FOUNTAIN and LEGEND by DeLamarter.

The playing of Miss Charlotte Matthewson Lockwood, a Dickinson pupil, was a pleasant surprise. A historical program becomes rather dull when containing much music before the great J.S., but Miss Lockwood played with considerable skill, though I thought her use of the Tremulant more extensive than justified; I am one who does not like the Tremulant applied too constantly to the softer registers.



MR. JOHN HAMMOND
Photoplaying demonstration

Mr. Riemenschneider followed with four movements from Widor "Symphonies," three of them popular ones. Mr. Russell Hancock Miles gave a first-rate performance of the ALLEGRO from Widor's Sixth. There was clean technic and a stirring presentation of this difficult and thrilling movement. The new VARIATIONS by Berwald did not impress as a composition. The great E minor PRELUDE AND FUGUE closed his program. He was followed by Mr. Arthur H. Egerton, representing the Canadian College of Organists. He played a Rheinberger PRELUDIO, the ALLEGRO MAESTOSO from Elgar's SONATA, and six chorale-preludes of which his own



MR. EDWIN ARTHUR KRAFT
One of the players



MR. REGINALD MCALL
No Convention complete without him

was noteworthy. Mr. Egerton is a scholarly player of distinction. It seemed rather unfortunate that his program should have come directly after Mr. Miles, excellent as the latter's was.

Dr. Clemens was unable to appear. The final recital was by Miss Lilian Carpenter of the faculty of the Institute of Musical Art, New York. Her program included the CONCERT VARIATIONS of Bonnet, the ADAGIO from Widor's Sixth, Bach's FANTASIA AND FUGUE in G minor, and the Franck GRAND PIECE SYMPHONIQUE.

The recitals on the whole were of rather ordinary calibre. There was some good playing and a few novelties that were worthy. On the other hand we heard some playing that did not impress as being up to the standard expected. There were some badly arranged and selected programs. We



MR. RUSSELL HANCOCK MILES
One of the players

heard many expressions of disappointment as well as the well-earned praise of some of the performers. It would seem to us that there might well be fewer recitals at these splendid Conventions and these by organists of recognized eminence. We have few Farnams to be sure, but others we might name furnish possibilities for a series that such a Convention deserves. This is not meant to cast reflections upon the worthy players at the Cleveland Convention, but merely as a suggestion we heard uttered by not a few organists after the close of the August conclave.

The committee were wise in securing Mr. Williamson and the papers were all splendid. It is good for church organists to hear the theater organist occasionally and a demonstration by a notable player in this field does the Convention credit. While we may not



MR. VINCENT H. PERCY
Over the radio

admire some of the tricks a little more showmanship within limits might help some of us occasionally. Church organists are inclined to play for themselves only.

In the writing of this review there was a genuine effort made to obtain the opinions of as many of the organists present as possible. Personal criticisms were, of course, disregarded. We feel that it does represent, however, the honest convictions of many, and not merely the personal viewpoint of the writers.

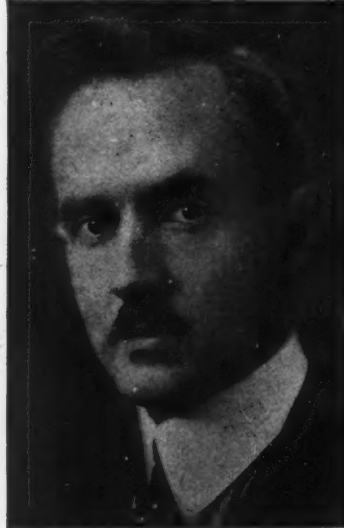
The following American composers were represented on the recital programs: W. Berwald, Rosseter G. Cole, Gaston M. Dethier, Clarence Dickinson, Arthur N. Egerton, Edwin Grasse, A. Walter Kramer, Rollo F. Maitland, Russell King Miller, James H. Rogers, Alexander Russell.



SENATOR EMERSON L. RICHARDS
Toastmaster



MR. ALBERT RIEMENSCHNEIDER
"Development of Organ Music"



MR. JOHN FINLEY WILLIAMSON
"Vocal Technic of Vocal Interpretation"



COURBOIN MASTER-CLASS

Guests of Col. and Mrs. L. A. Watres at Pen-y-Bryn; left to right, ladies: Miss White, Mrs. Megerlin, Mrs. Courboin, Miss Ruth White, Mrs. Fannie Munson, Mrs. Watres, Miss Ellen M. Fulton; gentlemen: Frederick L. Marriott, Leon Verrees, Mr. Megerlin, William E. Bretz, Mr. Courboin, Congressman Watres, Charles I. Davis, James MacConnell Wedell, J. Thurston Noe. Names given in full are the Class members who were able to accept the invitation to the Watres residence where a new Kimball has been installed

WEARY BUILDERS PLOD ALONG VISIT THE CONVENTION, INDUCE EDI- SON TO MAKE ORGAN RECORDS AND SAY DAMN

THE Department of Commerce reports that the German music-instrument world trade is rapidly recovering, in some instances has already passed pre-war figures. Mexico, Brazil, Chile, Scandinavia, and the Balkans and Russia are chief German purchasers.

It is freely rumored in building circles that some important organs are about to enter America from Europe, though nothing definite is generally known as yet.

Hillgreen, Lane & Co. have completed a charming installation in one of the most beautiful residences of New Rochelle, N. Y., which will be illustrated in these pages. The Hillgreen-Lane in Calvary Methodist, New York, has its console on the auditorium floor, close to the front left pews—bringing the organist right down to the level of his congregation, in fact, making him one of them. The fellowship we hope, will be highly beneficial. After every service the console and organist are subjects of wonder and admiration. The arrangement, which THE AMERICAN ORGANIST heartily endorses, will also be illustrated in these pages. Mr. Dohring, eastern representative of the Company, has signed for a 2-19 for St. James the Less, Scarsdale, N. Y. Mr. C. A. Lane, philosopher and scholar, financial head and, we might say,

spiritual leader of Hillgreen-Lane interests, spent part of the summer in New York.

Midmer-Losh have about completed the Elks 3-m and Echo organ in Atlantic City, N. J. Mr. C. Seibert Losh, head of the firm, increased his summer enjoyment by the use of his new Lincoln. Congratulations on his good taste. The following paragraphs are quoted from a Midmer-Losh announcement relative to new Edison phonograph records made in the Midmer-Losh factory:

"These records give a remarkable reproduction, with pedals and extreme troubles clearly audible. Synthetic tone by artificial harmonics recorded especially well.

"Mr. Edison personally considered and arranged the details of the recording and Mr. Losh quotes him in some surprising remarks. Commenting on his own deafness he said he found it an advantage as he was obliged to listen so very closely he heard things which others missed. To illustrate he reached into a grand piano and muted the strings with one hand, striking a key with the other so that only the thump of the hammer striking the string was audible. He said even the musician rarely heard that thump and the audience practically never, but that it is always present with the music and that though deaf he heard it, adding also with a sort of rueful pride, 'and the damn phonograph also hears it.'

"Mr. Edison said that he had analyzed sound up to the eighteenth harmonic and flatly stated his belief that the most perfect musical sounds would eventually be produced by harmonic synthesis, as in that case we are freed from the imperfections and limitations of the simple tone source. He still uses in his experiments the pipes from a Roosevelt cabinet organ installed in his workrooms fifty years ago to keep the men wakeful and refreshed in their twenty-hour workdays while he was perfecting with his staff the electric incandescent light."

The new 4-40 Skinner in St. Matthew's, Wheeling, W. Va., was the subject of much wholesome publicity in the Wheeling press, supervised by Mr. Paul Allen Beymer, organist of the church, who gave facts in a popular and understandable verbiage, including some commendable efforts in behalf of Mr. Edwin Arthur Kraft who gave the dedicatory recital. Photos of both Mr. Beymer and Mr. Kraft were used, and the specifications reproduced.

The Welte-Mignon staff now includes in the organ department in addition to Mr. Robert Pier Elliot, head of the department, Mr. Lloyd M. Davey formerly assistant manager of the Kimball organ factory, Mr. C. A. Benson formerly assistant superintendent there, and Mr. A. C. Ely who has been with the Welte-Mignon company for some years; Mr. Benson is factory superintendent. The sales staff includes Mr. E. M. Burnham, vice president, Mr. Philip Clancy, and Mr. Burton Colver.

The 3-28 Welte-Mignon in Sawtell Baptist, Sawtelle, Calif., dedicated by Dr. Ray Hastings, the first Welte-Mignon for western churches, was placed through Barker Brothers, Mr. Sibley G. Pease, manager, exclusive agents for Welte-Mignon in Los Angeles territory. Barker Brothers have installed two Welte-Mignons in their display rooms, with gratifying sales results under the supervision of Mr. Pease and with the assistance of Mr. Walter Poulton. The press announcements were commendable, in a land of extravaganzas, for their evident honesty and the character they bespoke for their subject.

Mr. Elliot visited both organists' conventions, in Chicago and Cleveland. Which speaks good will for and co-operation with the profession.

The builders in general paid the players a high compliment when the following, and then some, visited the N. A. O. convention in Cleveland: Brown, Clarke, Elliot, Foster, Fowler, Hardy, Holtkamp, Jones, Losh, Mahaffey, Pilecher, Skinner, Staples, Williams.

Austin Organs

AN AUSTIN organ in a well known New York church, dismantled on sale of the church property, proved absolutely in splendid condition with no impairment of its usefulness. It is an amazing record of quality in building.

This organ had been in continuous use for over twenty-five years.

The lesson should be taken to heart by all interested in organs, and in a day when cheap work is altogether too frequently met with.

AUSTIN ORGAN CO.
158 Woodland Street - Hartford, Conn.

The Hall Organ Company

Builders of
High Grade Organs

for CHURCHES HALLS
RESIDENCES THEATERS

Office and Factory: WEST HAVEN, CONN.

New York Office:
665 FIFTH AVE. . . . PHONE: PLAZA 8761

TWO MASTER ORGANISTS IN AMERICA SEASON 1925-1926

Alfred Hollins

and

Charles M. Courboin

England's Famous Blind Organist
In America October to December, 1925
[Honorary Auspices National Assoc. of Organists]

Famous Belgian - American Organist
Second Transcontinental Tour
[December 1925 to June 1926]

SPECIAL NOTE

[Five great Symphony Orchestras and over 50 cities in the U. S. and Canada have already booked engagements for Courboin or Hollins next season. These artists already 60% booked.]

FOR TERMS AND DATES WRITE OR TELEGRAPH AT ONCE TO

EAST OF THE MISSISSIPPI
address:
ALEXANDER RUSSELL
Wanamaker Auditorium, New York City

Exclusive
Management

WEST OF THE MISSISSIPPI AND CANADA
address:
BOGUE LABERGE CONCERT MGT.
130 West 42nd St., New York City



THEY call him Teddy in the headlines so we know they like him. Mr. Theodore Strong, of the San Francisco Welte-Mignon office, does his broadcasting on the new Welte-Mignon in Kohler & Chase studio. Mr. Strong was guest-recitalist, by courtesy of Mr. Warren D. Allen, in beautiful Stanford University.

KPO, San Francisco, celebrated its new station opening with prizes for its invisible audience, according to reports of reception both local and distant. KPO works on 4000 watts, 428.3 meters.

Miss Grace Chalmers Thomson, Mus. Bac., of St. Philip's Cathedral, Atlanta, Ga., presented her choir over WSB for a special musicale.

Mr. Karl Bonawitz, prize poular broadcaster who knows how to do it well, has been signed for a three-year contract with the Stanley Company, Philadelphia, having started his new contract with the July 4th opening of the 3-m Kimball unit in the new Stanley in Atlantic City. Mr. L. Luberoff, of the M. P. Möller eastern office, represented his friend Mr. Bonawitz in

certain details of the new contract representing a gross salary of over \$50,000, according to information these columns regard as authentic.

Wesley Methodist choir, Chicago, gave a program over WORD July 6th.

TWO S'S

ONE GIVES FIVE RECITALS, THE OTHER ADOPTS A CONSERVATORY

Mr. Henry F. Seibert has deserted West 74th Street and moved to 898 West End Avenue where he has installed a 2-m Estey practise instrument. He gave a series of five recitals on the new Skinner in University of Florida during the August celebration when "the weather was warm and the programs were refreshing."

Mr. Firmin Swinnen took a party of the elite to inspect the magnificence of the Du Pont estate in Wilmington, where he is private organist. Recent recital bookings are announced for Bloomsburg, Buffalo, New York, Pittsburgh, Trenton. Mr. Swinnen has been appointed head of the organ department of Valentine Conservatory of Music and Arts, of Wilmington.

WE DROP DEAD!

AN organ builder visited a strange city, inspected another builder's product, and wrote us this: "That's a fine (name of the builder was inserted here) organ in (name of the building was given here)."

READERS' EXCHANGE

OTHER things have crowded out this little corner of T.A.O. service. We hope we are able to definitely resume it now. All correspondents should be addressed direct when addresses are given, or to Organ Interests Inc., 467 City Hall Station, New York, N. Y., using the serial number as an index in every case.

26—One Dollar for December 1920 issue of T.A.O.

27—November 1920 issue of T.A.O. wanted by a Library that has every other issue from Vol. 1, No. 1; will some reader donate a copy or state the price expected?

A reader enquired about early American organ history. Helpful materials are to be found on American organs and organists in "The Organ and Its Masters" by Henry C. Lahee, Page Co., Boston; it deals with the early history of the organ in America. Information by Miss Hildegard M. Conrad. WE spent dollars in time and in money securing the photograph of an organist, making a plate for publication, and giving it paper, print, and distribution throughout America. The man, not a subscriber, wrote: "please find enclosed 25 cents for which send me one copy."

No, we don't want pay; wouldn't take it. But we wonder at the mental limitations of professional people who think they already possess all the knowledge, inspiration, and aspiration that can exist in the world. Incidentally, this man was one of a group of two dozen who were under scrutiny. And he was the only one criticized by two reviewers who never knew anything about him or his attitude. That was not strange; it was but normal, exactly according to the law of the universe of progress.

"Send a sample copy to . . . also a follow-up letter gently intimating that his subscription would not throw the office force into convulsions. He ought to be separated from two dollars every year for I am certain after hearing him play that he needs the magazine worse than we need the money," wrote one of our new Representatives.

It costs us 19c in direct postage and twice that in clerk-hire when a subscriber fails to notify us in advance of his or her change of address. The new postal rates are responsible. We shall heartily appreciate your efforts in

Palmer Christian organist

"It is with peculiar pleasure that an American paper is able to say that the American composer's work, *perfectly played by an American Organist, Palmer Christian*, stood out from the rest of the music as the highest achievement of the concert."—NEW MUSIC REVIEW, New York

"Mr. Christian held his audience as if under a spell."

—Dayton, O., DAILY NEWS

"Mr. Christian proved himself to be the consummate organist that his reputation in music circles denoted him to be."

—Winston-Salem, N. C., JOURNAL

"Mr. Christian is a poet, to whom technique is but a means to an end."

—Denver, Colo., ROCKY MOUNTAIN NEWS



University School of Music, Ann Arbor, Michigan

RICHARD
KEYS BIGGS

"High Priest of the Temple of Tone."

—G. A. AUDSLEY

Management:

41 White St.

GEORGES DE LISLE

New York City



The Incarnation

The Successful Christmas Cantata

By George B. Nevin

The publishers highly appreciate the cordial reception and extensive use of Mr. Nevin's recent cantatas

The Incarnation—75 cents net

The Crown of Life—75 cents net

Both of which rank high in the list of Standard American Cantatas.

Just Issued

The Gift of God—75 cents net

These works, full of charming melody, rich singable harmony and colorful accompaniments for the organ, are suitable for choirs large or small.

They are highly recommended and will be sent for examination.

About four thousand churches have sung Mr. Nevin's Christmas Cantata

The Adoration—75 cents net

Oliver Ditson Company

178-179 Tremont Street, Boston, Mass.

Chas. H. Ditson & Co.

8-10-12 East 34th St., New York, N. Y.

Order of your local dealer

Swinnen's Pedal Cadenza

for the opening Allegro of
Widor's Fifth "Symphony"

Encourages the performer's interest in his own Pedal Technic; pleases the musician for its thematic content; dazzles the audience by its brilliance; fine practise material for master and student. Four pages octavo for insertion in your own copy of the "Symphony".

PRICE 40 CENTS

Organ Interests Inc.

467 City Hall Station

New York, N. Y.

THE MODERN SCIENTIFIC ORGAN SCHOOL



W. A. Goldsworthy . . . ORGAN
Philip James . . . COMPOSITION & CONDUCTING
J. Ed. Schlette . . . CARE OF INSTRUMENT



A SCHOOL where individual instruction is given, with no time limit on lessons, and only the latest modern organs used for practise.

A School where only modern scientific psychological methods are used.

Address:

MODERN SCIENTIFIC ORGAN SCHOOL

2067 Fifth Ave.

New York, N. Y.

Frank Stewart Adams
CONCERT ORGANIST
 Organist, Rivoli Theater, New York

George W. Andrews
A.G.O., A.M., Mus. Doc.
 Professor of Organ and Composition,
 Oberlin Conservatory of Music;
 Conductor, Oberlin Musical Union;
 Organist, United Church (Congregational)
 195 Forest Street, Oberlin, Ohio



J. Warren Andrews
CONCERT ORGANIST AND
TEACHER

Special short courses
 4 West 76th St., New York

Harold Jackson Barz
Mus. Bac., F.A.G.O.
RECITALS—INSTRUCTION
 Minister of Music, First Presbyterian Church
 Youngstown, Ohio



H. Leroy Baumgartner
 Asst. Prof. of Theory of Music,
 Yale University;
 Organist-Director, United Church,
 New Haven, Conn.
 Organ Compositions:
 Easter Morning (White-Smith), extensively used;
 Solemn Procession (Gray), played by Jepson,
 Farnam, and Baldwin; Idyll (Gray), played by
 Farnam and Baldwin

Robert Berentsen
 Organist Eastman Theatre
 Instructor Eastman School of Music
 Rochester, N. Y.

Paul Allen Beymer
 Organist and Choirmaster
 Saint Matthew's Church
 Wheeling, W. Va.

John Bland, Tenor
VOICE PRODUCTION
 Master of Calvary Choir
 Special Courses in the development of the Boy Voice
 Studio: 157 East 37th St., New York
 Tel.: Caledonia 0919



George Albert Bouchard
Mus. Bac.
CONCERT ORGANIST
 Shea's Hippodrome, Buffalo, N. Y.

Virginia Carrington-Thomas
Mus. Bac., A.A.G.O.
CONCERTS
 Recent New York criticisms on request
 562 Fifth Avenue, N. Y. C.

Mrs. J. H. Cassidy, A.A.G.O.
 Organist-Director,
 First Baptist Church and Temple Emmanuel
 Organ Department, Southern Methodist University
 Dallas, Texas

Charles E. Clemens, Mus. Doc.
RECITALS—INSTRUCTION
 Professor of Music and Organist,
 Western Reserve University
 Organist, Church of the Covenant
 1719 East 115th St., Cleveland, Ohio

Grace Leeds Darnell, F.A.G.O., Mus. Doc.
ACCOMPANIST & COACH
 Organist and Choirmaster
 First Congregational Church, Westfield, N. J.
 Address: 271 West 73d St., New York
 Phone: Susquehanna 4238

Arthur Davis, F.A.G.O., F.R.C.O.
 Organist and Master of the Chorists
 Christ Church Cathedral, St. Louis, Mo.
 A.G.O. Paper Work by Correspondence
 Christ Church Cathedral, St. Louis, Mo.

George Henry Day
Mus. Doc., F.A.G.O.
CONCERT ORGANIST
 Specialist in Boy Voice Training
 Organist-Choirmaster
 Christ Church, Rochester, N. Y.

Clifford Demarest, F.A.G.O.
CONCERT ORGANIST
 Instruction in Organ and Theory
 Coaching for A.G.O. Examinations
 Address:
 Community Church, 34th St. and Park Ave., New York

Clarence Dickinson, Mus. Doc.
CONCERT ORGANIST
 Organist-Choirmaster, The Brick Church,
 Temple Beth-El, and Union Theological Seminary
 412 Fifth Ave., New York City

W. H. Donley
CONCERT ORGANIST
 Supervising Organ Architect
 Organist-Choirmaster, First Presbyterian Church
 Seattle, Wash.

Herbert W. W. Downes
 Organist-Choirmaster, All Saints Memorial Church
 Providence, R. I.
 Address: 329 Main St., Bradford, Mass.

Kenneth Eppler, Mus. Bac.
 Organist-Musical Director
 First Presbyterian Church
 Auburn, N. Y.



keeping us in possession of your correct addresses and sending notices of changes three weeks in advance of the time of change. If this is not possible, give your postmaster a card with your new and old addresses and he will forward mail to you. We cannot bear the burden of a fifty-cent dead expenditure on a magazine for which we get only seven-teen cents.

UNCLE JOE CANNON joined St. James Methodist Church in Danville, Ill., Aug. 9th; he has long been an attendant and supporter of the Church.

CAMDEN, N. J., has been selected for the 1926 New Jersey Rally of the N.A.O.

CALIFORNIA M.T.A. held its 15th annual convention in San Francisco July 6th to 9th. \$10,000. in prizes is offered by the Musical Fund Society of Philadelphia for three pieces of chamber music for from three to six instruments. Address 407 Sansom St.

WFI, Strawbridge & Clothier, Philadelphia, offer two \$50. and one \$25. prizes for settings of its signing-off theme.

\$1,000. is offered by Chicago North Shore Festival Association for an orchestral work.

\$50. and a gold medal are offered by the American Organ Players Club for an organ composition.

WESTMINSTER CHOIR of Dayton, Ohio, offers \$500., \$150. and \$50. prizes for church choral works.

PIETRO YON

RETURNS AFTER A SUMMER IN ITALY AND BRINGS NEWS OF A LARGE ITALIAN ORGAN FOR NEW YORK

MR. PIETRO YON, who may be said to be the father of the paid organ recital in New York, will open his American season Oct. 1st, with plans



MR. PIETRO YON

already laid for fall, winter, and spring tours to cover the entire country. He took with him to Italy some pupils, as usual, and spent his time between work and pleasure—the latter including officiating at the Jubilee Year celebrations in St. Peter's, where he is Honorary Organist by special appointment of the Pope—the first such honor in history for an organist. He had a private audience with the Pope and many visits with distinguished prelates in the Vatican.

Of special interest is the news that Balbiani, Italy's famous builder, has about completed a five-manual organ for the Dominican Church of St. Vincent Ferrer, New York City, where Mr. Constantino Yon is organist. Mr. Yon says "the specifications will show several new mechanical features; the organ is of individual voicing and astonishing beauty. The inauguration is set for the late fall."

Some new organ compositions were completed in Italy for early publication here, to add to the already distinguished list of organ compositions, about equally divided between the highly technical—such as the Sonatas, of which the TRIO SONATA ranks first—and the HUMORESQUES, MINUETTO, ECHO, etc. Since Bach there has been no trio writing the equal of this one SONATA by Mr. Yon.

Mr. Yon's recitals during the coming season will be directed as usual by Mr. J. C. Ungerer, manager of the Institute of Concert Virtuosi, and organist of St. Patrick's Cathedral, New York.

DR. JOHN J. MCCLELLAN

PASSES BY PARALYTIC STROKE AFTER FORMER BREAKDOWN AND COURAGEOUS FIGHT FOR RECOVERY

ONE of the great figures of the American organ world went to his eternal rest on August 2nd. Dr. John J. McClellan, internationally known for his recitals on the great Mormon Tabernacle organ, and universal¹ loved for his genuineness of character, died by paralysis, with the first shock interrupting the final number on his July 3d recital in the Tabernacle—Handel's LARGO was the number never finished. He recovered sufficiently to resume some of his duties a few weeks later, but on the 28th of July he suffered another stroke that disabled his right side. He never regained consciousness and gave up the fight he had continued for some years, on the 2nd of August.

Dr. McClellan's activities were too strenuous even for his great constitution. His breakdown two seasons ago was the first and final warning. True, he heeded it and took a year's rest. But the old urge was too strong and he gave himself up to work again, going into it more and more deeply as the months passed, until finally the end was upon him.

He was born April 20th, 1874, in Payson, Utah. At ten he began music study, became organist of St. Paul's, Saginaw, Mich., at 17, earned the Mus. Bae. degree in the University of Michigan in 1896, studied abroad in 1899, and upon his return became Tabernacle organist and professor of music in the State University. His four thousand recitals in the Tabernacle were only a part of his work, and perhaps not even a major part. Nor did music claim all his energies; mining and mercantile enterprises took his time and he was secretary and managing director of a drug corporation; he won the Bachelor of Didactic degree on special studies. He made many transcriptions, and composed a little; his most pretentious work is the 50-page "Ode to Irrigation."

The funeral service was abundant proof of the esteem in which he was held. The great Auditorium gathered together an audience close to ten thousand for the final tribute, which began with the playing of some of his favorite organ selections by his associate Mr. E. P. Kimball—Handel's LARGO, Lemare's ANDANTINO, Schuman's TRAUMEREI, Chopin's FUNERAL MARCH, etc.

FOR SALE: Church Organ, fine ecclesiastical tone, three manuals, thirty pedals, thirty-nine speaking stops, pneumatic action, twenty-two mechanical movements. Address: Miss Willian Adger, 2000 DeLancey Place, Philadelphia, Pa.

CHRISTMAS MUSIC for Church Choirs

CHRISTMAS CHOIR CANTATAS

(New 1925)

Tidings of Great Joy. Ashford. Difficult, 75c
The New-Born King. Gabriel. Easy, 75c
King Immanuel. Stults, Short, 50c

A copy of each of the above will be sent on 10 days' approval upon request if this magazine is mentioned.

CHRISTMAS ANTHEMS

We publish over three hundred Christmas anthems in separate octavo form. A copy of the ten most popular out of these three hundred will be sent on 10 days' approval upon request if this magazine is mentioned.

CHRISTMAS SOLOS AND DUETS

Ask us for a free copy of "The Church Soloist," a book of sacred poems with the-matics of musical settings. Christmas and Thanksgiving solos and duets included with new solos and duets for general occasions. Mention The American Organist.

LORENZ PUBLISHING CO.,

Dayton, Ohio (216 W. 5th St.)
New York (70 E. 45th St.)
Chicago (218 S. Wabash)